

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. 130, January 2016

ISSN (Online): 2304-4039

C O N T E N T S

From the Secretariat

Message from the Secretary General.
Search for new Book Reviews Editor of the
Yearbook for Traditional Music. Search for
the next Secretary General.

Pages 2-4

44th ICTM World Conference (2017)

Second Notice and Call for Proposals.

Pages 5-8

Announcements — ICTM

24th ICTM Colloquium: “Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance”. New ICTM listserv for Latin America and the Caribbean. News: 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology. Call for Papers: 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts. Call for Papers: 14th Symposium of the ICTM Study Group on Iconography of the Performing Arts. Programme: 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World. News:

29th Symposium of the ICTM Study Group on Ethnochoreology.

Pages 9-11

Announcements — Other Organizations

6th International Conference of Dance Research Forum Ireland. 32nd European Seminar in Ethnomusicology

Page 12

Reports

Reports from ICTM National and Regional Representatives: Austria; Czech Republic; Georgia; Germany; Italy; Malta; Montenegro; The Netherlands; Puerto Rico; Spain; Swaziland; Taiwan; Tanzania; United Kingdom; Vietnam

Pages 13-29

Reports from ICTM Study Groups: African Musics.

Pages 30-31

Other reports: “Infinities” of a higher order. RILM Music Encyclopedias.

Pages 32-35

Calendar of Events

Page 36

Featured Publications by ICTM Members

Andalucía en la Música: Expresión de comunidad, construcción de identidad; Catalogue Raisonné of the Balinese Palm-Leaf Manuscripts with Music Notation; Die Lieder der Richtigen Menschen; Os Ritmos da Roda: Tradição e Transformação no Samba de Roda; Sudamérica y sus Mundos Audibles: Cosmologías y Prácticas Sonoras de los Pueblos Indígenas; The Fighting Art of Pencak Silat and its Music.

Pages 36-37

General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

Pages 36-46

Message from the Secretary General

by Svanibor Pettan

Happy New Year 2016!

On behalf of the Executive Board and the Secretariat I would like to thank all our members and subscribers for their inspiration and support in 2015.



The past twelve months were filled with activities: the [43rd ICTM World Conference](#) in Astana, Kazakhstan, the 1st [SEM-ICTM Forum](#) in Limerick, Ireland, the [23rd ICTM Colloquium](#) in Nanterre, France, and three Study Groups Symposia—African Musics in Durban, South Africa, Music Archaeology in Biskupin, Poland, and Musical Instruments in Luang Prabang, Laos.

At the end of 2015, the Council counted a total of 1429 members and subscribers, a new record. Our [World Network](#) also increased by 12% in the past twelve months, encompassing at the moment a total of 112 countries and regions.

The latest issue of the [Yearbook for Traditional Music](#) (vol. 47/2015) was published and distributed on time last November, and three issues of the [Bulletin of the ICTM](#) reached you in January, April, and October 2015.

I realized that two important bits of information were not mentioned in the last *Bulletin* of 2015, so I would like to draw attention to them in this, the first *Bulletin* of 2016.

First, four colleagues with a strong dedication to the Council's aims ended their mandates in the Executive Board: Stephen Wild, Vice President from 2011 to 2015, Jean Kidula, elected Executive Board member from 2009 to 2015, and Mohd Anis Md Nor and Saida Yelemanova, co-opted Executive Board members from 2013 to 2015. All four left strong imprints in the governing body of the Council and deserve our gratitude: Stephen Wild for his invaluable wisdom and experience, Jean Kidula for the considerably increased presence of African scholars in ICTM, Saida Yelemanova for the World Conference in Astana, and Mohd Anis Md Nor for giving a sonorous voice to dance scholars.

While writing about the SEM-ICTM Forum in the previous *Bulletin*, I failed to express heartfelt and well-deserved gratitude to Colin Quigley and Aileen Dillane, Co-Chairs of the event's Local Arrangements Committee. Together with their team at the Irish World Academy of Music and Dance, they convinced all of us present that Limerick will be the optimal choice for celebrating the Council's seventieth birthday during the 44th ICTM World Conference in 2017. If you wish to learn more about the Forum, see the report by Marcello Sorce Keller on pages 32-34.

The Council's growth continues, especially in four parts of the world where we wish to increase membership and scholarly interaction. Judging from Patricia Opondo's report (on pages 30-31) and from the additions of Botswana and Swaziland to our World Network, **Sub-Saharan Africa** is increasing its active presence in ICTM. The same can be said for **Oceania**. Thanks to the initiative of Vice President Don Niles, American Samoa, Guam, Northern Marianas, and (after a short period of absence) Palau are now present in the World Network (see pages 39-41). A trustworthy indicator of positive ICTM developments in **Latin America** is the establishment of an ICTM Listserv that will serve colleagues in that part of the world (on page 10). Finally, **Eastern Europe** is getting new prominence in the Council thanks to the [1st Symposium of the Study Group on Musics of the Slavic World](#), to be held in August 2016.

Join me in welcoming our new national and regional representatives: Kuki Motumotu Tuiasosopo (American Samoa), Tomeletso Sereetsi (Botswana), Michael Clement (Guam & Northern Marianas), Serena Facci (Italy), Simeon Adelbai (Palau),



Francisco J. García Gallardo (Spain), and Cara Stacey (Swaziland). From this group, the new Chair of the National Committee for Spain, Francisco J. García Gallardo, and the new Liaison Officer for Swaziland, Cara Stacey, give their first reports in this *Bulletin*, on pages 24 and 25, respectively. In addition to Swaziland, the activities in Malta (by Philip Ciantar, pages 18-19) and Puerto Rico (by Mareia Quintero Rivera, pages 22-24) are presented for the first time in a *Bulletin*.

As far as ICTM scholarly gatherings are concerned, the Secretariat welcomes **gathering invitations from potential hosts of the 45th World Conference**, to be held in 2019. If interested, please first consult the [relevant memorandum](#) and then contact me with any questions you might have.

As is typical of non-conference years, 2016 will be particularly rich with activities of Study Groups. To date, the Council has never experienced 16 Study Group Symposia in a single year, and an extraordinary contributor to this new record is the Study Group on Iconography of the Performing Arts, which will organize two symposia in 2016: in Venice, Italy in May and in Xi'An, China in October (read more on page 11, and also the Calendar of Events on page 42).

Also in 2016, a new ICTM Colloquium will be held at the Shanghai Conservatory of Music on the theme of plucked lutes of the Silk Road. A detailed description of the event is available on pages 9 and 10.

To conclude, during the 2017 World Conference I plan to thank you all for giving me the unique opportunity to serve the Council for a period of six years as Secretary General, and to express my very best wishes to my successor. Please read the detailed

announcement "Search for the next Secretary General" on page 4, and if interested, do not hesitate to contact either our President Salwa El-Shawan Castelo-Branco or myself about any issue associated with this position. Both of us will be glad to support this important search in the best way we can.

Search for new Book Reviews Editor of the *Yearbook for Traditional Music*

The *Yearbook for Traditional Music* requires a Book Reviews Editor to replace Sydney Hutchinson, who will be stepping down from this position in July 2016. The Book Reviews Editor is responsible for soliciting, coordinating, and editing up to 15 reviews of books for each *Yearbook*, totalling c. 8000 words. He or she will also coordinate with and oversee the work of the Book Notes Editor. The Book Reviews Editor will further assist in liaising with reviewers to resolve any queries regarding submissions and their preparation

for publication. Final reviews are sent to the General Editor by 1 July of each year.

Applicants for the Book Reviews Editor position should be ICTM members in good standing, and have a demonstrated interest and involvement with ethnomusicological and ethnochoreological publications in English and at least one other language. Experience in editing English is an asset. Institutional support is important for possible postal, email, fax, and telephone expenses.

Anyone wishing to undertake this important service to the ICTM membership should send a statement of interest and CV to the General Editor, Kati Szego (kszego@mun.ca) by 1 February 2016.

Search for the next Secretary General

The Executive Board was informed by our Secretary General, Svanibor Pettan, that he would like to step down in 2017, following the World



Excursion during the 2005 ICTM World Conference. Chatsworth House, Derbyshire, UK. August 2005. Photo by Svanibor Pettan. [Visit the ICTM Online Photo Gallery.](#)

Conference in Limerick, when he will have been in office for six years. The Executive Board has appointed a Search Committee consisting of Salwa El-Shawan Castelo-Branco (Chair), Stephen Wild, and Anthony Seeger to solicit and evaluate proposals for the next Secretary General and headquarters of the ICTM Secretariat.

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board (EB)—and its members, subscribers, partners, and affiliates. The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the EB for an initial period of four years.

Requirements: The applicant should be a scholar of international standing, an active member of the ICTM, and an experienced administrator. The candidate should have been an EB member for at least one term, and have had experience organizing ICTM scholarly meetings or Study Groups. The prospective Secretary General and his/her staff should be fluent in spoken and written English as well as the language of the location of the Secretariat. The Secretary General must be available to travel internationally 3-5 times per year. The Executive Assistant is required to travel internationally once per year.

The position of Secretary General is honorary, although a salaried assistant may be employed. Also, a travel allowance for the Secretariat may be included in the budget. The applicant should secure the appropriate institutional support and space for his/her office and the storage of ICTM materials. A contribution by the host institution toward the cost of the Secretariat is highly desirable. Candidates should be prepared

to hold the office for a four-year term that may be extended by mutual consent of the Secretary General and the Executive Board.

The main responsibility of the ICTM Secretary General is to ensure that the following tasks are completed in a timely and efficient manner with the help and support of the Executive Assistant and student help and/or other assistance:

1. Organizing EB meetings, the General Assembly, and the Assembly of National and Regional Representatives and producing minutes of all meetings;
2. Organizing and administering the election of members and officers of the EB;
3. Organizing World Conferences in cooperation with the Programme and Local Arrangements Committees;
4. Executing or facilitating the execution of the decisions of the EB and reporting annually to the EB the results of these actions;
5. Maintaining the Membership Directory;
6. Ensuring regular communication with the membership via the *Bulletin* and other means;
7. Assuring the printing and distribution of the *Yearbook*;
8. Managing the ICTM website;
9. Liaising with members, promoting the development of the World Network of National and Regional Representatives;
10. Managing the finances of the Council in accordance with the

budget approved annually by the EB;

11. Managing membership and subscriptions and collecting dues;
12. Representing the ICTM and its policies to the membership and to other national and international organization, including UNESCO;
13. Responding to queries for information about the ICTM and its activities;
14. Acting on all ICTM business in a timely fashion and with great tactfulness.

Further Information and Submission of Proposals

For more information, interested members should e-mail [Salwa El-Shawan Castelo-Branco](mailto:Salwa.El-Shawan@ictm.net). They may also find it useful to consult the current Secretary General, [Svanibor Pettan](mailto:Svanibor.Pettan@ictm.net), for further details about how the Secretariat is currently run. Candidates for the new Secretary General should email a CV and a letter of application to the chair of the ICTM search committee by 1 June 2016, demonstrating their qualifications to carry out the responsibilities and conditions outlined above.

44th ICTM World Conference

13-19 July 2017

Irish World Academy of Music and Dance, Limerick, Ireland

Second Notice and Call for Proposals

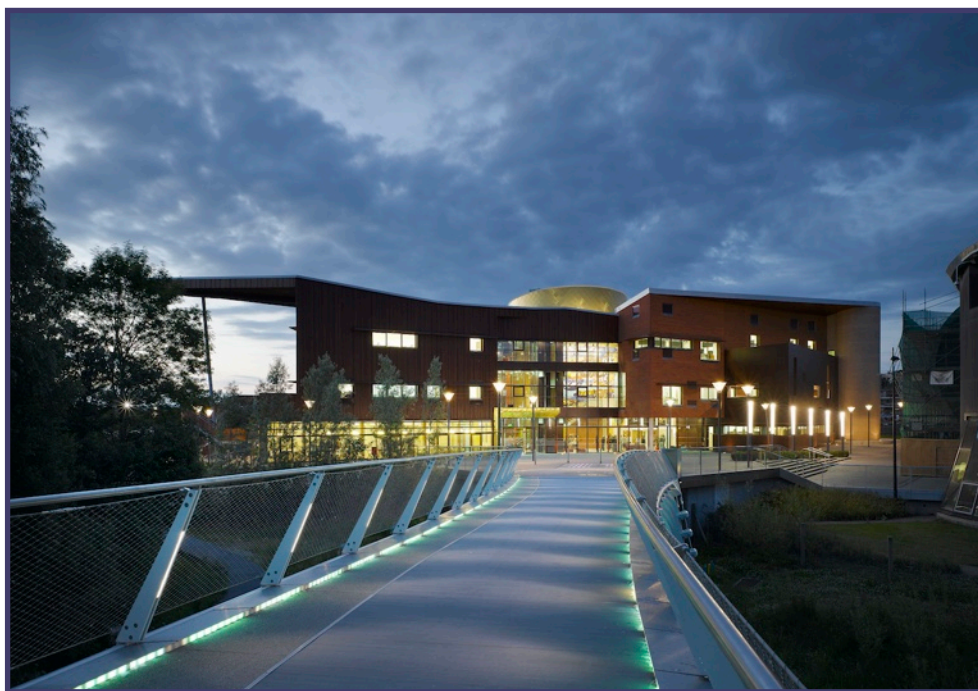
You are cordially invited to attend the 44th ICTM World Conference, which will be held from 13 to 19 July 2017 at the Irish World Academy of Music and Dance in Limerick, Ireland.

The venue is located right on the banks of the River Shannon in a scenic and environmentally friendly campus. The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts, and clinical contexts.

During the conference, the **70th anniversary of the Council** will be celebrated.

Programme Committee

Mohd Anis Md Nor (Co-Chair)
 Stephen Wild (Co-Chair)
 Anne von Bibra Wharton
 Miguel A. García
 David Harnish
 Níall Keegan
 Jean Kidula
 Colin Quigley
 Svanibor Pettan (ex officio)
 Susana Sardo
 J. Lawrence Witzleben



Main building of the Irish World Academy of Music and Dance, the venue of the 44th ICTM World Conference. Photo by Irish World Academy of Music and Dance

Local Arrangements Committee

Catherine Foley (Co-Chair)
 Colin Quigley (Co-Chair)
 Jennifer de Brún
 Aileen Dillane
 Sandra Joyce
 Níall Keegan
 Mats Melin
 Orfhlaith Ni Bhriain

Conference Themes

1. 70 YEARS OF ICTM: PAST, PRESENT AND FUTURE

2017 marks the 70th anniversary of our organization. Begun in 1947 in the aftermath of the Second World War, the International Folk Music Council (IFMC)—later changed to International Council for Traditional Music—was

one of the international organizations, with UNESCO and its affiliates, formed to re-establish networks of artists, scholars, scientists, and educators that had been disrupted by war. IFMC/ICTM has tended to represent the small or marginalized performance traditions rather than the great and elite traditions, aligning the Council with issues of human rights, citizenship and social justice.

- * What has been the impact of the Council's work on music and dance studies in general and on ethnomusicological and ethnochoreological studies in particular?
- * What has been the impact of the notions of "folk music/dance" and "traditional music/dance" on the discursive construction of expressive

behaviour, scholarly research, and the ways disciplines, fields of study and institutions are configured?

- * What may be the Council's future directions for example in relation to regional conflicts, environmental change, and large-scale migration?

2. LEGACY AND IMAGINATION IN MUSIC AND DANCE

Legacy is a concept that both reaches back to the past and looks forward to the future. In our research we have long interrogated the processes of continuity, transmission, and change; in effect the formation of legacies left to us from our forebears. We ask as well, how are they being treated in our present(s)? But we might also ask, how are legacies created for future generations? Legacies may be constituted in multiple forms, including, for example, the material, aural/oral, and corporeal; they may be so constituted in many ways, through physical, social, or performative practices, for example. Legacies might be found in the intellectual, artistic, and spiritual domains of life, as well as many others. Processes of hu-

man imagination are implicated in all three of these stages of legacy creation.

- * What pasts do we imagine such legacies to represent, preserve, maintain, or pass on?
- * What do we imagine we are leaving for those to come as we create our legacies, either personal or collective?
- * What do we imagine for our legacies when in the hands of those who will inhabit unknown futures?

3. ETHNOMUSICOLOGY, ETHNOCHOREOLOGY AND DIGITAL HUMANITIES

The field of digital humanities (DH) was officially founded with a manifesto ratified in 2010 in Paris, defining digital humanities as a “transdiscipline, embodying all the methods, systems, and heuristic perspectives linked to the digital within the fields of humanities and the social sciences”. The institutionalization of DH currently comprises 196 specialized research centres, based in 24 countries, according to the [observatory for digital humanities, Centernet](#). The knowledge that has

been produced from this perspective focuses mainly on using digital tools and resources to facilitate access to information—as well as to process it—resulting in the creation of archival platforms. In view of this development it is important to know where ethnomusicology and ethnochoreology are situated in the context of DH.

- * To what extent is the quantitative perspective of DH compatible with the qualitative profile of ethnomusicology and ethnochoreology?
- * Does the adoption of the methods of DH relegate the sensitive and emotional dimensions of music and dance to a second level of analysis?
- * How can ethnomusicology and ethnochoreology contribute towards a “prudent technology” in the management of knowledge about music and dance in the context of DH?

4. EXPLORING MUSIC ANALYSIS AND MOVEMENT ANALYSIS IN ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

Analyses of music–sound and moving–bodies respectively are regaining significance in both ethnomusicological and ethnochoreological research after a period in which they often played a subsidiary role. Long-established methods and techniques of analysis in both fields are being modified, extended, and perhaps superseded as new technologies and methodologies suggest new possibilities. The historical shift in both fields from their early preoccupation with sound and movement analysis to a primary attention to “context”, as variously understood, may have run its course. Re-theorization of both music and dance practice has attempted for some time now to transcend, or at least mediate that gap and bring these perspectives into conversation. There seems to be an opportunity at this time to revisit the place of music analysis



Catherine Foley and Colin Quigley performing during the Closing Ceremony of the 43rd ICTM World Conference. Astana, Kazakhstan. 22 July 2015. Photo provided by Kazakh National University of Arts.

and/or movement analysis in ethnomusicology and ethnochoreology.

- * What possibilities might be presented by technologies such as motion capture and others?
- * Might we investigate music and dance as a unitary phenomenon? What might analysis reveal about this question?
- * Might the vast quantity of music and dance documentation now available and their increasing sophistication revitalize possibilities for comparative study?

5. MUSIC, DANCE, RELIGIOUS POLITICS AND RELIGIOUS POLICIES

Music, dance, religion, and politics are endemic in human societies, and very frequently are strongly interlinked. This theme invites educators-scholars-performers to contextualize music and dance as these relate to enforced or changing religious ideologies concerning music and the performing arts and cope with state and religious interventions. The foundation here is that state and religious politics and policies either endorse, subvert, and/or attempt to control the expressions and narratives embodied in the performing arts for their own purposes. Often, music and dance are connected to a matrix of beliefs enmeshed within the fabric of local, national, or global religious practices, but then the ideology changes and state or religious institutions exert pressures upon practitioners to make adjustments to fit this new ideology.

- * How, precisely, do music and dance interact with religious politics and policies, on a micro- or a macro-scale?
- * What are the artistic results of religious nationalism in hierarchical or more egalitarian societies?



Han Mei performs in a workshop during the 42nd ICTM World Conference. Shanghai, China. July 2013. Photo provided by Shanghai Conservatory of Music. [Visit the ICTM Online Photo Gallery.](#)

- * Can ethnomusicology or ethnochoreology play a positive role in supporting music and dance and their practitioners endangered by religious politics or policies?

6. NEW RESEARCH ON OTHER TOPICS

Although the Programme Committee hopes that the themes announced above will encourage members to consider new ways of conceptualizing their research data, we also recognize that some delegates will want to present research results that do not fit with any of the announced themes. This broad heading is included to accommodate these scholars.

Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Gaelic, but all abstracts must be in English). They should indicate the theme under which they are submitted.

Following evaluation, authors will be notified of the Programme Committee's decision in December 2016.

1. INDIVIDUAL PAPER

Individual papers should be 20 minutes long and followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract.

2. PANEL

Organized panels are 90 minutes (three papers, each 20 minutes, followed by 10 minutes of discussion) or 120 minutes long (four papers, or three papers and a discussant). A proposal by the panel organizer (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panellist. The program committee may also recommend acceptance of only some of the papers on a panel.

3. FILM/VIDEO SESSION

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films or videos and introduction/discussion.

4. FORUM/ROUNDTABLE

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

The period for submitting proposals to the 2017 conference will begin on 15 February 2016. Notifications will be sent via e-mail.

Timeline

- * First notice: October 2015
- * Second notice and call for proposals: January 2016
- * Third notice and call for proposals: April 2016

- * Deadline for submission of proposals: September 2016
- * Notification of acceptances: December 2016

The Preliminary Programme will be published in the April 2017 *Bulletin*.

Local Arrangements

The host city of Limerick is a compact and accessible city with lots on offer for visitors. Built on the banks of the majestic river Shannon, Limerick's origins date from at least the 812 Viking settlement. In the twelfth century, the city was redesigned by the Normans and this architecture is represented in St. John's Castle, a major tourist attraction in the city today. In medieval times, Limerick was the seat of the Kingdom of Thomond, which gives its name to the city's rugby stadium.

Limerick City and its surrounding areas in the West of Ireland provide many opportunities for encountering traditional music and dance. It is convenient to some of the heartlands of Irish traditional music. It is home to significant numbers of new immigrants whose musical traditions have become a feature of cultural life in the region.

The University of Limerick is located 4 kilometres from Limerick City, which is easily accessible. Shannon Airport is just 25 kilometres from the university. There are direct airport buses connecting both Shannon and Dublin airports with the university. Shannon, whilst more convenient, normally requires travellers to connect through Paris or London for onward travel. Flight connections to the US are excellent from Shannon. Flight connections from Dublin are excellent to Europe, and travel from Dublin to Limerick convenient by both bus and rail.

The Irish World Academy of Music and Dance was established at the University of Limerick in 1994 with the creation of the first Chair of Music. Under the direction of its Founder and Director, Mícheál Ó Súilleabháin, it has grown from its initial formation as a centre for postgraduate research in music and dance to an academy comprised of two undergraduate programmes, eleven taught postgraduate programmes and two PhD tracks. Encompassing a wide range of specializations from Irish traditional music and dance to classical strings, ethnochoreology, ethnomusicology, chant and ritual song, community music, music therapy, and music education among others, it has in excess of 300 students from over 30 different countries. The Irish World Academy works closely with a network of international scholarship through its visiting world-renowned scholars, external examiners and co-supervisors and through its shared research and teaching programmes across the globe. It also engages with musicians, singers and dancers locally, nationally, and internationally. Not surprisingly, intercultural exchange and interaction in music, song and dance is an increasing phenomenon.



Bruno Nettl's presentation at the 7th International Symposium on Traditional Polyphony. Tbilisi, Georgia. September 2014. Photo provided by Rusudan Tsurtssumia. [Visit the ICTM Online Photo Gallery.](#)

Announcements — ICTM

24th ICTM Colloquium: “Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance”

20-23 October 2016

Shanghai, China

Human culture includes much music that is not isolated but rather interactively constructed. The Silk Road (in the generalized sense that also includes the Ancient Tea Route, Maritime Silk Road, and Fur Road) provides many examples of this phenomenon, as found in the various and colourful civilizations stretching from China and other parts of East Asia to the Mediterranean sea and beyond. Nowadays, human conflicts are becoming increasingly fierce among countries, religions, and even individuals. It is necessary to look back into the fortune, wisdom, and merit that the Silk Road brought us from the past. Drawing on our experience of the way that the cultures have developed, we can improve communication and understanding through music cultures and, even further, bring smiles of peace to all the lands connected by the Silk Road.

Religious, literary, and artistic studies about the Great Silk Road in the past usually focused on its history and archaeology, including decorative patterns of bronze, inlaid jade, frescoes and coloured paintings, grottoes, carvings, and Bianwen scriptures (Buddhist “transformation texts”). In terms of music and dance, relevant studies are mainly about the restoration of dancing accompanied by music, adaptations of

ancient melodies, and images of musical instruments; these studies have become an important basis for research on ancient Chinese music history and music exchange history. However, is there a possibility that we can put documentary conclusions aside and stress the concrete cultural performances from nations along the Great Silk Road by relating the macroscopic properties of culture to the live details? Perhaps in this we can perceive the cultural nature and depth of the historical term “the Great Silk Road” based on real living music.

Plucked lutes, of which the East Asian *pipa* (*biwa* in Japan) is a notable example, are chosen as an original and charming motif of the Great Silk Road

in this seminar. In fact, in ancient times, while still a young type of musical instrument, the plucked lute travelled from the Mediterranean area to Japan, and from the subcontinent of South Asia to the islands of Indonesia. By spreading to different regions in Asia, even in periods of historical turbulence, and absorbing the cultural wisdom of various civilizations, plucked lutes are now a musical instrument family that features lutes of many different shapes, each abundant in national features.

As an instrument played while being held in the hands, is the lute’s widespread development related to the singing and playing traditions of nations along the Great Silk Road? In the road



of exchange that includes grasslands, deserts, and oases, how did the features of the lutes of different nations evolve? Was the process of indigenization completed by just one generation or over several generations? It seems difficult to trace back the answers to such questions, but it is worth imagining these through historic literature and iconology. Therefore, we will invite scholars from different regions and nations to discuss these issues. The colloquium will include live music performances featuring lutes from different regions, nations, and periods. When participants experience both academic presentations and musical performances, scholars can put aside their preconceptions and develop new insights that they can apply to their research, while performers can get a better sense of how their music is presented and interpreted by scholars. Bringing together a diverse assembly of distinguished scholars and performers will provide new insights to both groups, and will help to bridge the gap between them that exists in many of our cultures.

This is why we stress the music and playing of the lute, exchanges and interactions between the subject and the music itself, and features found in studies of contemporary performance practice. By centring on the pivotal juncture of music and performance, we will include the shape, performance skills, musical scales and melodies of lutes, playing and singing, and performance contexts and musical life related to the lute, as well as discussions of its music trajectories and social history.

1. History of lutes
2. Instrument-making processes for lutes: from myths to reality
3. Technical characteristics, playing techniques, and performance prac-

tice (in solo, accompanying, and ensemble contexts)

4. Lutes in the daily life and celebrations of people of the Great Silk Road
5. Aesthetics, improvisation, and composition

In accordance with ICTM's guidelines for Colloquia, all participants in this seminar will be invited. Participants will be scholars whose research focus and specialization relate to lutes of the Great Silk Road, as well as performers of various lute types from the region. Scholars from different countries and from different disciplines will present their respective studies together and share them with performers; this will enable the colloquium to develop a unique framework with great potential for academic importance. Those who are interested in attending the Colloquium as observers should [contact Xiao Mei via e-mail](#).

Colloquium date

20-23 October 2016

Colloquium site

Shanghai Conservatory of Music, Shanghai, China.

Colloquium Language

English, with Chinese and Russian as auxiliary languages. Simultaneous interpretation will be provided by the LAC.

Programme Committee

Stephen Blum (Professor Emeritus, City University of New York)

Virginia Danielson (New York University, Abu Dhabi)

John Morgan O'Connell (Cardiff University)

Svanibor Pettan, ICTM Secretary General (University of Ljubljana)

Anne Rasmussen (College of William and Mary)

Razia Sultanova (Cambridge University)

J. Lawrence Witzleben, Programme Chair (University of Maryland)

Richard Wolf (Harvard University)

Xiao Mei, Local Arrangements Co-Chair (Shanghai Conservatory of Music)

Zhao Weiping (Shanghai Conservatory of Music)

New ICTM listserv for Latin America and the Caribbean

The ICTM Liaison Officers from Latin American and Caribbean countries are pleased to inform the ICTM community that, in October 2015, we successfully launched the listserv

Ictmlatinamericaribe, in order to facilitate communications between ethnomusicologists and members of ICTM in the regions where we live and work. Ictmlatinamericaribe prioritizes communications in the languages of the countries it represents. Anyone interested in joining the listserv may send an email request to the list coordinator, [Jacob Rekedal](#).

News: 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology

26-28 August 2016

Ljubljana, Slovenia

Submissions deadline: 31 January 2016

The ICTM Study Group on Audiovisual Ethnomusicology would like to remind all ICTM members to submit their abstracts for the Study Group's 1st symposium, which will be held in Ljubljana, Slovenia from 26 to 28 August 2016.

During the symposium, a workshop about filming on fieldwork will be given by the Italian ethnomusicologist and film-maker Renato Morelli.

Further information about the symposium, including the full Call for Participation, can be found on the [Study Group's website](#).

Call for Papers: 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts

17-20 May 2016

Venice, Italy

Submissions deadline: 1 February 2016

The symposium titled "Decoration of Performance Space: Meaning and Ideology" will focus on visual programmes and decorations of spaces in which musical performances occur and the self-representation of audiences attending performances. All types of performance venues and performances which include music should be considered, including concerts and music theatre, religious ceremonies, contemporary popular music events, urban spectacles, pageants, and parades.

Further information about the symposium, including the full Call for Parti-

cipation, can be found on the [Study Group's website](#).

Call for Papers: 14th Symposium of the ICTM Study Group on Iconography of the Performing Arts

27-31 October 2016

Xi'an, China

Submissions deadline: 15 March 2016

Besides notated compositions, instruments, and writings on music, images can also furnish an abundance of information important for music history. The conference, titled "Images of Music-Making and Its Trans-Cultural Exchanges" will provide scholars of music iconography with a forum to present their views on exchanges of cultural and musical influences.

Further information about the symposium, including the full Call for Participation, can be found on the [Study Group's website](#).

Programme: 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World

21-23 April 2016

Almaty, Kazakhstan

The preliminary programme of the 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World is now available at [the Study Group's website](#).

The symposium will mark ten years since the Study Group's establishment, and is titled "From Voice to Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic-speaking World".

News: 29th Symposium of the ICTM Study Group on Ethnochoreology

9-16 July 2016

Greater Graz Area, Austria

The ICTM Study Group on Ethnochoreology will hold its 29th Symposium from 9 to 16 July 2016. Hosted by the Institute of Ethnomusicology at the University of Music and Performing Arts Graz (Kunstuniversität), the symposium will take place at Retzhof Castle, an educational centre located in the southern Styrian wine region near Graz, Austria.

Further, regularly updated information about the symposium, including information about travel, accommodation, registration, the post-symposium excursion, etc. can be found [on the symposium website](#).

Announcements — Other Organizations

6th International Conference of Dance Research Forum Ireland

22-26 June 2016

New York, USA

Submissions deadline: 30 January 2016

Dance has always been a site for revolutionary ideas in motion. To commemorate the centennial of Ireland's 1916 Easter Rising, Dance Research Forum Ireland (DRFI) invites participation in its 6th biennial conference. This interdisciplinary conference aims to explore themes related to rebellion in terms of movement and performativity.

For more information, please visit [the conference's home page](#).

32nd European Seminar in Ethnomusicology

20-25 September 2016

Sardinia, Italy

Submissions deadline: 28 February 2016

The 32nd European Seminar in Ethnomusicology (ESEM) will be held from 20 to 25 September 2016, in Cagliari and Santu Lussurgiu (Sardinia, Italy) hosted by the Department of History, Cultural and Territorial Heritage of the University of Cagliari and by the Community of Santu Lussurgiu.

For more information, please visit [the seminar's home page](#).



Community of Living Chahey (with ICTM member Catherine Grant) perform at Buddhist festival "Bon Kathin", Wat Kul Totoeung, Kandal province, Cambodia. 24 November 2015. Photo: Community of Living Chahey. [Visit the ICTM Online Photo Gallery](#).

Reports from ICTM National and Regional Representatives

Austria

by Bernd Brabec de Mori, Chair of National Committee



European voices IV: Symposium and Concerts

The Research Centre for European Multipart Music of the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna organized the symposium “European Voices IV” from 27 to 29 November 2015. Almost 30 speakers from 17 countries and numerous participants from various Austrian institutions discussed questions regarding multipart music performed on solo instruments and in small ensembles, dominated by the fiddle in Central and Central-Eastern Europe.

The keynote address by Oskár Elschek (Slovakia) provided an historical overview on regional forms of these

traditions. The following presentations were based on different kinds of instruments and ensembles as well as on theoretical issues and concepts connected with the phenomenon of multipart music and interferences between playing, singing, and dancing in this framework (see [programme](#)).

Performances and accompaniment on reconstructed string and wind instruments from Ancient Greece (*cithara*, *aulos*) as well as on zither, *Raffele*, hurdy-gurdy, jew's harp, Hardanger fiddle, violin, historical double-reed pipes, double flutes, bagpipes from several European areas, accordions, and *Schrammel* guitar, revealed in the first concert of the symposium some of the potentialities of multipart music on solo instruments for the large general public. Participation in the “66th Wiener Kathreintanz” in the second evening allowed participants to experience a ball in Vienna, and enjoying music by well-known bands from Austria and elsewhere in Europe. In the closing concert, the public was

delighted with bands of *Schrammel* music and Alpine folk music from Austria, the trio “Nepoții Iancului” (Transylvania) and the “Janusz Prusinowski Kompania” (Poland).

The main guidelines of all activities were the particular role by creative individuals in folk music traditions in Europe, and the importance of ensembles cultures, which often goes beyond regional boundaries. They will be made visible also in a forthcoming publication. More information can be found at [the website of the event](#).

50 years of the Department of Folk Music Research and Ethnomusicology

The Department of Folk Music Research was founded in 1965, one of the first research departments of the former Viennese Musikakademie, today's University of Music and Performing Arts. The following short report was provided by department Chair Ursula Hemetek.



Participants of the international symposium and concerts “European Voices IV”. Vienna, November 2015. Photo provided by Bernd Brabec de Mori.

A CENTRE FOR AUSTRIAN FOLK MUSIC

In the beginning, work at the department adhered to the so-called “Viennese school” of folk music research, with scholarly work and curriculum content concentrating on vocal and instrumental folk music from Austria. During the 1980s Rudolf Pietsch established research on instrumental folk music styles and practical approaches in teaching which have remained important to this day.

In 1994, with Gerlinde Haid as chair, the department cultivated a critical orientation towards cultural developments in society, thus successively expanding both the fields of research covered and the spectrum of methods employed.

INTERNATIONAL RESEARCH INSTITUTION

A new thematic area that rose to prominence was the music of minorities, and international cooperative relationships were intensified. In 2001, Ursula Hemetek completed her habilitation thesis in ethnomusicology. The Austrian Universities Act was passed in 2002, and the impact of these developments can be seen in the addition of “Ethnomusicology” to the name of the department in the same year.

The Research Centre for European Polyphony (Chair: Ardian Ahmedaja) was established in 2003, and the department, still led by Gerlinde Haid, continued to develop into an internationally-recognized research institution.

In 2007, the department hosted the 39th ICTM World Conference. On 1 January 2011, Gerlinde Haid handed over the leadership of the department to Ursula Hemetek, who was thus able to take over a well-tended field. Since

2012, Ulrich Morgenstern has held a tenured professorship for history and theory of folk music.

50 YEARS OF RESEARCH

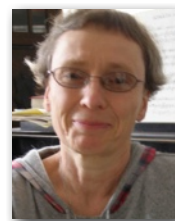
The celebration planned to mark the department’s 50th anniversary attempted to do justice to its colourful and eventful history, portraying and reflecting upon what had been achieved as well as on that which remains to be done. Some of the department’s current staff belong to the third generation of researchers after Walter Deutsch—who was himself present as a witness of the department’s history. The items on the celebration’s programme aimed to draw an arc across generations, to emphasize a diversity of themes, and—as it is usual in the methods of field research typical of this discipline—to involve views both from within and without. Prominent foreign colleagues (Oskár Elschek, Philip Bohlman, Svanibor Pettan) were in attendance to provide the latter.

The programme included musical contributions by current and former students, a film portrait of the department, and presentations of the most recent publications. A core component, the result of intensive research by the department, was the exhibition “50 Years of the Department of Folk Music Research and Ethnomusicology”. This presentation reflected the department’s characteristics and the emphases of its work: teaching, theses and dissertations, field research, archival work, research projects, publications, cooperative projects and relationships, events, and of course a *tabula personae* featuring the individual protagonists of these areas.

For further information please visit [the website of the 50th anniversary](#).

Czech Republic

by Zuzana Jurková,
Liaison Officer



At Charles University Prague, the programme of ethnomusicology summer schools is expanding. In addition to their regular summer courses on Romani and Jewish music, as well as methodological classes with renowned international lecturers, a new summer school on Music and Youth Cultures will be offered for local and international students in June 2016. The course, which will last for 10 days, will be taught by faculty member David Verbuč, who will also be joined by guest lecturer Luis-Manuel Garcia (a specialist in electronic dance music cultures), and by several local participants from various Czech youth music cultures. The students will attend lectures, engage in discussions with the guests, and explore and study Prague’s vibrant and diverse music venues and scenes. For any inquiries about the summer school, please [contact David Verbuč via e-mail](#).

Georgia

by Rusudan Tsurtsumia,
director of the International Research Centre for Traditional Polyphony of the Tbilisi State Conservatoire



The book of proceedings from the 7th International Symposium on Traditional Polyphony (22-26 September 2014) was published recently; the book was prepared by the International Research Centre for Traditional Polyphony (IRCTP) of the Tbilisi State Conservatoire, with Rusudan Tsurtsumia and Joseph Jordania as editors.

This is the seventh volume of the publication, issued regularly since 2002. The editors believe that this fact emphasizes the significance of the symposia for ethnomusicological circles worldwide, as it is not exclusively oriented towards Georgian or well-known traditional polyphonies. Participants from different countries have been introduced to the unique polyphonic cultures of the Ainu (2010), Kiang/Tibet (2012), Taiwan (2014), and Nuristan/Afghanistan (2014); and with the peculiarities of polyphonic manifestation in monodic instrumental cultures (2014).

At the last symposium a special theme was dedicated to migrations and the polyphony of ethnic minorities. Therewith many interesting papers were dedicated to the polyphonies of Baltic, Mediterranean, and Central European countries. The hosts were also delighted by the interest shown in Georgian polyphony by foreign scholars.

The book of proceedings from the 1st symposium includes the very interesting article “Polyphony as Way of Creating and Thinking: the Musical Identity of Homo-Polyphonicus” by Izaly Zemtsovsky (Russia/USA), followed by research on the acoustic nature of Georgian song carried out by a group of Japanese scholars under Oohashi Tsutomu’s direction. This theme acquired particular meaning after the world-renowned scholar Simha Arom (France) started intensive research on the syntax of Georgian chord system together with Polo Vallejo (Spain).

In the April 2013 issue of the *Bulletin of the ICTM* (#122, pp. 44-50) we wrote about the geographically wide range of participants attending the Tbilisi symposia. We would now like to add that we were honoured by Bruno



Impromptu concert in Uplistsikhe, part of the cultural programme of the 7th Symposium on Traditional Polyphony. Tbilisi, Georgia, September 2014. Photo provided by Rusudan Tsurtsumia.

Nettl’s participation in one session via Skype: “Concerning an Article in *Musical Quarterly* (vol.47, 1961): Comments on North American Indian Polyphony a Half Century Later”. This collaboration continued after the symposium, as Dr. Nettl kindly hosted and gave advice to Nino Razmadze, a young employee of the IRCTP.

In the book of proceedings of the 7th symposium the papers are grouped by the following themes: General Theory and Musical-Aesthetic Aspects of Polyphony, Regional Styles and Musical Language of Polyphony, Polyphony in Instrumental Music, Polyphony in Sacred Music, and Traditional and Professional Music. The special theme of the 7th symposium, “Traditional vocal polyphony and national minorities”, united papers on the polyphony of the Slovaks from Serbia, Georgian Jews from Vienna, peoples of Nuristan, Amis, Abkhazian, and Yi people of Taiwan. This theme is touched upon in the very first paper of the book, Joseph Jordania’s “National

Minorities, Traditional Polyphony, Cultural Policy and State Borders”.

The introductory letter to the proceedings provides a complete picture of the event held on 22-26 September 2014. Like previous volumes, it is a bilingual edition of 555 pages accompanied by a DVD with corresponding audio and video material.

The collection of all seven volumes of the Tbilisi Symposia on Traditional Polyphony represents a significant source for scholars and performers of polyphony. Online versions of the publications are accessible on the website of the [International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire](#).

In conclusion, let us inform you that the IRCTP is already preparing the 8th Symposium to be held on 26-30 September 2016 at Tbilisi State Conservatoire. The Call for Papers with the enclosed registration form has already been sent, and it is also available on [IRCTP’s website](#).

Germany

by Dorit Klebe, Chair of National Committee



The Germany National Committee (NC) held its annual assembly and symposium on 6-7 November 2015 at the Centre for Popular Culture and Music [Zentrum für Populäre Kultur und Musik (ZPKM)] in Freiburg, by invitation of its Executive Director Michael Fischer and organized by Dorit Klebe.

Below is the report on the symposium by the NC Vice Chair, Klaus Näumann.

The Centre for Popular Culture and Music is a research institution at the University of Freiburg. More familiar is its former designation as the Deutsches Volksliedarchiv (DVA), founded by John Meyer in 1914. However, in April 2014 it was renamed, with an aim to extend the areas of research, for example to pop music and musicals. The topic of the 2015 symposium, “Collecting, Preserving, Utilizing: Music Traditions and Their Innovative Potential” was chosen in consultation with the host to take into account the decades-long specifics of this institution.

Dorit Klebe and Michael Fischer warmly welcomed the participants to Freiburg. Fischer opened the symposium with a speech that explained the renaming of the institute and outlined the new challenges and tasks.

The first and part of the second sections were dedicated to speakers from musical archives, who portrayed the activities of their institutions. Susanne Schedtler (Vienna, Austria) gave a presentation on the topic “The Vienna Volksliedwerk: From Input to Output”, referring to the institution

under her guidance. Ernst Schusser and Eva Bruckner from the Folk Music Archive of Upper Bavaria [Volksmusikarchiv Bezirk Oberbayern] in Bruckmühl, spoke about their collection and documentation, and about how songs and dances from their archive are interpreted by people of their region in new ways. The role of the speakers themselves, that is, to motivate people to make music according to their skills, was put in practice as they encouraged the participants of the symposium to sing along. Heidi Christ and Armin Griebel from the Research Centre for Franconian Folk Music [Forschungsstelle für fränkische Volksmusik] in Uffenheim, together with Jürgen Schöpf (Vienna) gave a presentation about Franconian music manuscripts, their origin, authors, and former uses and functions. Schöpf concentrated on the two-volume *Sheet Music for Josef Neff* [Notenbuch für Joseph Neff], whereas Heidi Christ and Armin Griebel outlined the digitalization of their collection for the public.

The third section focused on activities in sub-Saharan Africa. Nepomuk Riva (Berlin) presented “Marius Schneider’s Mysterious Research on Music From Cameroon”, explaining that Schneider had not conducted research within the cultural context of Cameroon, and that instead his publications were based on recordings among Cameroonian colonial soldiers during World War II. Moritz Nagel (Berlin) spoke about the German late-nineteenth-century researcher Rudolf Betz, the first European to study and learn the Duala drum language of Cameroon. A paper by Brigitte Bachmann-Geiser (Bern, Switzerland) discussed an ancient Catholic tradition, the “Bättruf (Alpsegen) in den Schweizer Alpen”, and marked the end of the first day.

The first section of the second day had been dedicated to activities in Latin America, but due to a last-minute cancellation, the section featured only one presentation by Klaus Näumann (Cologne), who discussed the Venezuelan state programme “Alma Llanera”, created out of national motivations in order to collect, preserve, and utilize traditional music. It was followed by a lecture by Michael Blass and Christian Koehn (Hamburg) about the digitalization of the Wilhelm-Heinitz Collection of traditional music at the University of Hamburg.

The following section was dedicated to the question of collecting, preserving, and utilizing works outside of institutional or governmental influences. Ernst Kiehl (Quedlinburg) presented his research on “Maintenance of Folklore in a Changing Social Environment With Examples From the Eastern Harz Mountains”, following the division of Germany (1945), the reunification (1990), until the present day. Marie Braune (Halle) presented her work on the barely-investigated nomadic singing traditions of the Bakhtiyari women in Iran, whose songs are rich with symbolism and knowledge about their culture, history, social life, and myths. Christian Diemer’s (Weimar) paper, “Utilization of Traditional Music by the Ukrainian Civil Society and Ukrainian Ethnomusicology” took into account the special political circumstances in the region, pointing out that traditional music, in spite of its national importance, is often quite hybrid (with Russian, Soviet, and even Anglo-American pop influences), a fact either lamented or ignored by Ukrainian musicologists.

The sixth section was also devoted to music archives and their significance. Marko Deisinger (Vienna, Austria) discussed “The Vienna Photogram Archive: A Music Collection as a

Bulwark Against Modernity". Driven by the fear that "high art music" was in decay, from 1927 music autographs of famous composers (e.g., Bach, Brahms) were photographed, whereas the works of contemporary composers were not. Agnieszka Zagozdzon (Hannover) gave the last presentation of the symposium discussing "The Music Division of the US Library of Congress and Its Role as a Preserver of the Broadway Musical Tradition", using the musical *Annie Get Your Gun* as an example of how the performance practice of musicals constantly changed over the decades, because of progressing technologies and changing listening habits.

On 7 November the Annual Assembly was held from 9:05 to 10:15, opened and chaired by Dorit Klebe. The most essential information is summarized below.

1. In the 2016 elections for Chair and Vice Chairs of the NC, Tiago de Oliveira Pinto will chair the election commission, assisted by Christoph Meinel. A second poll worker has yet to be found. The election will be carried out in the form of absentee voting.
2. In 2016 the annual symposium of the NC will be held for the first in cooperation with the ICTM NC for Switzerland. The host organization will be the University of Lucerne (Switzerland), upon the invitation by the Chair of the Switzerland NC, Marc-Antoine Camp.
3. The publication of the proceedings of the 2014 annual symposium at the Hochschule für Musik Franz Liszt Weimar will be financed by Pinto.
4. The publication of the proceedings of the 2010-2013 symposia should be finished soon.

5. Edda Brandes presented her project "CLANG: the new music sharing service".

Overall, the symposium made clear how different the collection, preservation, and utilization of music and dance in time and space can actually be. The contributions *in toto* clearly showed that motivations (e.g., national, religious, group-identity) and the means of implementation (public, institutionalized, or private) differ greatly in each individual case. Disparate is also the form of preservation of collected materials, including manuscripts, scores, pictures or audio media (e.g., wax cylinders, LPs), aural transmission, and due to current technological developments often a digital form, including the dissemination over the Internet.

Furthermore, it became clear that in many cases collected and preserved materials are not abandoned nor forgotten. Instead, they are taken up and re-contextualized by younger professional and non-professional singers and musicians.

The good atmosphere during the annual meeting of the NC is particularly thanks to the hospitality of the hosting institution, the Centre for Popular Culture and Music in Freiburg. On behalf of all members of the NC, the participants from other ICTM NCs (Austria, Switzerland), and the other participants, we want to express our deep gratitude to Michael Fischer, Executive Director of ZPKM, and all his colleagues who contributed in the areas of organization, catering, technology, etc. We also want to thank all our members who travelled to Freiburg and to all the speakers who made a significant contribution to a successful conference in this beautiful city.

The next Annual Symposium will be held in the form of a colloquium, in the

first collaboration between the NCs for Switzerland, Austria and Germany, at the University of Lucerne, Switzerland. The dates will be 18-19 November 2016, and the Call for Papers will be circulated in the spring of 2016. For further information, including an expanded version of this report, please visit the country page of [the Germany National Committee](#).

Italy

by Ignazio
Macchiarella, outgoing
Chair of National
Committee



The 2015 conference of the ICTM National Committee for Italy was held from 29 to 30 September in Venice, at the Istituto Interculturale di Studi Musicali Comparati [Intercultural institute of comparative music studies], Fondazione Cini, Isola di San Giorgio, or IISMC for short.

Fourteen papers focused on different aspects of contemporary research conducted by Italian ethnomusicologists, both at home and abroad, and these were interestingly debated by the attendees (every paper was followed by twenty minutes of discussions, as scheduled in the programme). As the opening discussion, Giovanni Giuriati, Guido Raschieri, Claudio Rizzoni, and Simone Tarsitani offered a detailed picture of the IISMC's intense work on cataloguing and digitization of their large archive. Then, Dina Staro dealt with peasant traditional dances within the Northern Italy urban context; Mauro Balma proposed an update of his extended research on vocal music in the Aosta valley; and Oliver Gerlach presented his methodological reflections for a history of multipart music.

The afternoon session was opened by Vladimiro Cantaluppi discussing the

Laouto and the cultural relationship between Crete and Venetia, followed by the presentation of the documentary *Sacri Monti* by Nicola Scaldaferri and Lorenzo Pisanello about three mountain pilgrimages in three Mediterranean regions. Paola Barzan followed with her research on the traditional repertoires of Polesine (an area situated between the lower stretches of the Adige and Po Rivers) which were recorded by Sergio Liberovici in the 1950s. After Ignazio Macchiarella's paper on rhetoric discourses about the song "Bella ciao" in the Italian media, Marco Lutz dealt with recent contexts of the *launeddas* tradition, focusing above all on new music experiences by new generations of players. The latter paper was an introduction to a music performance, presented by IISMC, by two young virtuoso players from Sardinia: Andrea Pisu (*launeddas*) and Vanni Masala (*organetto*). The duo, an unusual configuration in traditional scenarios, offered a taste of their ability to use the potentiality of their instruments in mutual interaction.

The second day of the meeting was opened by Renato Morelli, who updated his research on historical sources regarding some devotional practices (*Lodi spirituali*) dating back to the Council of Trent, followed by Angelo Rusconi's paper which proposed some significant examples of parodies of liturgical singing from the Alpine area. The last two papers also concerned religious music making: Giuseppe Giordano analysed some examples of Gregorian practices in the oral and written traditions from Sicily, while Maria Rizzuto discussed some points of her research on the liturgical singing of Coptic communities in Rome. The final act of the conference was an open roundtable on a number of issues which arose during the meeting.

The NC's general assembly also met during the two-day event, to discuss the current state of the NC and future initiatives. *Inter alia*, it was decided that the 2016 meeting will be held in Palermo. Together with the Internet page on the ICTM web site, the Committee proposed strengthening its [own page on Academia.edu](#), where several texts in Italian, English, and German already appear.

Following the three-year rotation principle for Committee members' roles and responsibilities, [Serena Facci](#) was elected new Chair of the National Committee, starting from 1 January 2016.

Malta

by Philip Ciantar,
Liaison Officer



I am pleased to report for the first time about the diverse activity of folk and traditional music in Malta and ongoing academic activity in this domain. On a general note, I start by saying that most of the events are supported by a cultural policy that aims to promote cultural tourism, given that Malta economically relies heavily on the touristic sector. Such policy is supported by initiatives taken by local councils, village band clubs, and the Malta Council for Culture and the Arts. There is ongoing activity of Maltese folk singing sessions that take place in village bars, especially on Sunday mornings. Village band clubs are important organizations, not only musically but also socially and culturally. The organization of outdoor celebrations in honour of village saints depends strongly on these band clubs and the extensive voluntary work that club members are involved in. Academic interest in Maltese folk and traditional music is supported both by the ethnomusicology programme of the Music

Department at the School of Performing Arts (University of Malta), where I presently teach, and by the Institute of Maltese Studies within the same university.

An important event held annually in Malta is *Ghanafest*, a three-day festival organized by the Malta Council for Culture and the Arts comprising folk and traditional music from Malta and the Mediterranean. The latest festival was held from 12 to 14 June 2015 at the Argotti Gardens in Floriana. The event was supported by the Malta CHOGM Task Force in anticipation of the Commonwealth Heads of Government Meeting (CHOGM), held in Malta from 27 to 29 November 2015. Indeed, the latest *Ghanafest* took the dimension of a world music festival featuring performances on instruments from different Commonwealth countries like the African *kora* by Jali Diabate, and the Indian sitar by the California-based musician Ashwin Batish. Celtic music was represented for the first time in the festival by the Scottish folk band Rura. Along with this line-up of international musicians the festival also included Maltese folk musicians performing *ghana* (pron. *āna*), Malta's folk music, together with local popular musicians and singers such as Corazon Mizzi, Walter Vella, Dominic Galea, and the Allegria Dance Company. For more information about Ghanafest [visit this website](#).

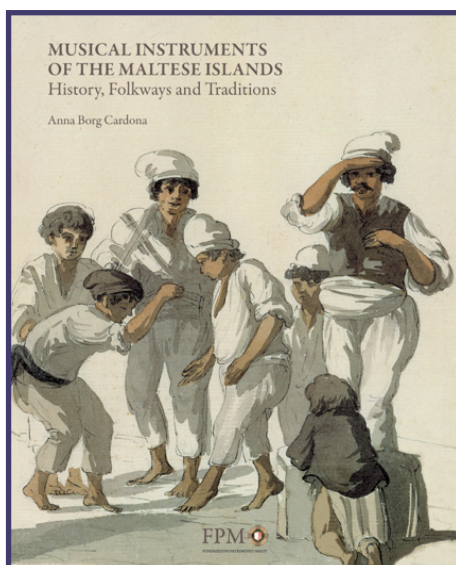
A traditional celebration that attracts hundreds of Maltese to the picturesque fishing village of Marsaxlokk is that of Saint Gregory ("San Girgor"), celebrated annually on the first Wednesday following Easter Sunday. During this open-air celebration, *ghana* musicians perform for all those present alongside the merriment of people cooking and eating on the beach, and others who might decide to take the first dip in the

sea of the year. As in past years, *ghana spirtu pront* (that is, improvised *ghana* singing) was also the main attraction for all those present at the event.

Ghana singers and guitarists were also central to the annual agricultural festival of *Imnarja* which is held annually on 29 June. During this traditional festival, exhibits of local crafts, produce, wine, and cooking blend with the sound of *ghana* and night-long picnics, all attracting thousands of Maltese and tourists to the Buskett Woodlands where this festival is held. This year, the festival also included the participation of a local Maltese wind band playing traditional Maltese marches, as well as the re-enactment of a fourteenth-century *Imnarja* celebration.

Another thriving folk music activity is that which occurs in Gozo, Malta's sister island. Several Gozitan villages hold folk festivals all year round. One such event is the Qala International Folk Festival, held at the village of Qala in Gozo. The 2015 edition of the festival was spread over three days, from Friday 18 and Sunday 20 September. The festival, organized by the Qala Local Council and the Qala Menħir Folk Group, included performances by Ite ad Joseph Band, the Menħir folk group, other local Gozitan folk groups, and folk troupes from Siekieracy (Poland) and Puglia (Italy). The festival also included a public talk on the archaeology of the village and the traditional Maltese dinner was held in the village main square. Other events in which Gozitan folk music played a seminal role, mainly through Gozitan *organett* music (accordion folk music), were the *Bethlehem f'Għajnsielem* [Bethlehem in Għajnsielem] and the Nadur carnival. In 2015 the seventh performance of the *Bethlehem f'Għajnsielem* was held, and twenty tumuli of land in the village of Għajnsielem were transformed into a

living Christmas village which brought together a nativity scene, featuring local craftsmanship and biblical re-enactments as well as the participation of *organett* ensembles. During this fourteen-day event, Gozitan accordion players perform traditional folk tunes and Christmas melodies to the accompaniment of the *zafvafa* [friction drum], guitar and tambourines. *Organett* ensembles are also very active during the spontaneous carnival in the village of Nadur, which in 2015 was held from 13 to 17 February. In other localities in Gozo, such as Xaghra, *organett* music accompanies a carnival dance known as the *kumittiva* (a Maypole dance) during carnival days.



From an academic point of view, 2015 saw the publication of a book called *Musical Instruments of the Maltese Islands: History, Folkways and Tradition* by Anna Borg Cardona, published by the Fondazzjoni Patrimonju Malti. Borg Cardona's book presents an intriguing survey of Maltese organology that considers not only what is conventionally recognized as a musical instrument (such as the bagpipe or friction drum), but also other sound-producing devices used for the effects they create in various functional contexts, ranging from magic and religion to everyday life and games. Borg Cardona's book is

a milestone in the study of Maltese instruments, both for the comprehensive survey it includes as well as for the broad historical and sociocultural framework against which her work is set.

A significant academic contribution for Maltese music studies this year was an MMus dissertation by Juan Sebastian Correa Caceres called "Beyond Artefacts: Music in Prehistoric Malta". Correa Caceres's work, conducted under my supervision, investigates a range of prehistoric artefacts found in Malta and the possibility of these being the earliest sound-producing devices on the Maltese islands. Such investigation takes into consideration the acoustic features of some of Malta's pre-historic temples, caves, and burial sites. Other ongoing research at the University of Malta is that on Maltese wind bands and folk music in Gozo.

Montenegro

by Zlata Marjanović,
Liaison Officer



On 25 June 2015 the book *Pjesme dalmatske iz Boke Ludvika Kube (1907. g)* [Dalmatian

songs from Boka by Ludvik Kuba (1907)], authored by Jakša Primorac and Zlata Marjanović, was presented in Perast. The main part of the book reviews Kuba's manuscripts, followed by four-part original arrangements of Kuba's songs for modern *klapa* vocal groups, produced by distinguished composers.

At the same event, the third issue of the journal *Lirica*, featuring compositions by Boka authors of the twentieth century, was also presented.

Musical evening dedicated to Branko Zenović

On Sunday 15 March 2015, at the Memorial Home “Crvena Komuna” of Petrovac na Moru, a musical evening was held to commemorate the 80 years since the birth and 10 years since the death of Montenegrin composer and conductor Branko Zenović. Zenović studied music at the Music Academy in Belgrade, and from 1963 worked at Radio Montenegro, carrying out numerous duties and tasks, including chief editor of the music programme, acting conductor of the orchestra, and chief music producer. His best-known compositions are *Lost Steps* (Yu Song choice for Europe, Belgrade 1966) and *Moma Primorkinja* (Days of Yu pop music, Opatija 1974). Zenović was also the initiator of the first pop music festivals in Montenegro (Titograd 1965). Please [visit this website](#) to learn more about the event.

Ethno Camp

The first Montenegrin “Ethno Camp” was held in Kolašin from 1 to 6 August 2015, organized by the Centre for Culture Kolašin, the Cultural Society Mijat Mašković, the Centre for the Study and Revitalization of Traditional Dances and Songs, and supported by the Ministry of Culture of Montenegro.



First Ethno Camp in Kolašin, Montenegro, 2 August 2015. Photo by Zlata Marjanović.

Ethnomusicologists, ethnochoreologists, professors, specialists, postgraduate and

undergraduate students of ethnomusicology and ethnochoreology from Belgrade and Banja Luka participated in the camp. The rich, diverse, and well thought-out programme was a chance to gather and consider the musical traditions and practices of many countries. In only three days, the investigation of the tradition of rural and urban style in Kolašin and surrounding villages, resulted in more than 210 gigabytes of recorded audiovisual material. Please [visit this website](#) to learn more about the event.

The Netherlands

by Evert Bisschop Boele,
Liaison Officer



In this report I am happy to share some of the developments concerning ethnomusicology and related disciplines in the Netherlands over the past two years.

As described in the country report of early 2014, ethnomusicology in the Netherlands has led a rather fragmented life in the past decades. The [Bake Society for the Study of Performing Arts Worldwide](#) and the [department of musicology at the University of Amsterdam](#) are the two main junctions where ethnomusicologists find each other. A short description of the situation and recent activities at the University of Amsterdam can be found in the second half of this report. In forthcoming reports I hope to be highlighting other places of ethnomusicological importance in the Netherlands.

The Bake Society (as an aside: a book on Arnold Bake is currently prepared by [Bob van der Linden](#)) organizes meetings twice a year in which not only performances and workshops are programmed but also ethnomusicological research may be presented. For example, in the May 2015 meeting,

doctoral candidate Miranda Lakerveld presented “Traditional Opera and the Ongoing Dialogue Between Cultures”, and in the meeting of November 2015 Bob van der Linden presented his Bake biography.

In order to bring together ethnomusicologists who are actively performing research, the Bake Society has started to cooperate with [Hanze University of Applied Sciences Groningen](#) to create a meeting place where research can be presented and discussed amongst Dutch ethnomusicologists, anthropologists of music, cultural musicologists, and related researchers. The first meeting took place on 30 May 2015 in Utrecht. It attracted some 25 researchers from across the country from various disciplines, who listened to and discussed four presentations on current research, by Wim van Zanten (The Validity of Visual Representations of Music of the Baduy Minority Group in West Java, a preview of his plenary paper given at the 43rd ICTM World Conference in Astana), Echa Iye (Music and Migration: The Role of Networking and Transcultural Capital for West African Musicians in the Netherlands), Mimi Mitchell (Jaap Schröder, The Springtime of a New Sound), and Jaco van den Dool (Learning With the Body: Investigating the Link Between Musical Interaction and the Acquisition of Musical Knowledge and Skills). The second meeting is planned to take place in February 2016, also in Utrecht. It is hoped that participation will steadily grow and the frequency eventually will be twice a year.

A small delegation of four active Dutch ICTM members was present at the World Conference in Astana, in July 2015. Wim van Zanten, honorary member of ICTM, presented in a plenary session “The Validity Of Visual Representations Of Music Of The Baduy



The Netherlands' delegation at the 43rd ICTM World Conference. July 2015. Photo provided by Evert Bisschop Boele. From left to right: Wim van Zanten, Bernard Kleikamp, Liesbeth Nijssen, Evert Bisschop Boele.

Minority Group In West Java”.

Liesbeth Nijssen discussed the subject of her ongoing doctoral research, “Soviet Cultural Policies Pertaining To Khakas Post-Soviet Revivalist Folk Music Making”. I delivered a paper on my current research on shanty choirs in the Netherlands (“Singing Like a Sailor: Some Theoretical and Methodological Remarks on Studying a Dutch Shanty Choir”). Bernard Kleikamp was present with a stand for his company, PAN Records.

Not only do ethnomusicologists meet to discuss amongst peers, but many of them work in multidisciplinary surroundings in which they actively advocate ethnomusicology’s particular contribution to broader fields of music studies and studies of culture. An example of this was the symposium on ethnomusicological music research in Dutch society organized at the yearly conference for Research in Arts Education and Arts Participation, Utrecht, 23-11-2015. I discussed Dutch shanty choirs, Irene Stengs (Meertens Institute, Amsterdam) did so for sing-along culture in Dutch *schlager* music after the death of singer André Hazes in 2004, and Martin Hoondert (University Tilburg)

presented his research on music at cremations and the “funerary DJ”. The symposium highlighted the possible contribution of ethnographic research to policy debates in music education and music participation—in a sense a form of “applied ethnomusicology”.

Highlighted: Musicology at the University of Amsterdam

I would like to give some current information on the state of affairs at the musicology section of Amsterdam University. The ethnomusicological branch of the musicology department in Amsterdam prefers to present itself as “cultural musicology”. Senior staff members include Barbara Titus (contemporary South African music, post-colonial theory, musical knowledge systems; co-editor of *The World of Music* (New Series)), Anne van Oostrum (music from the Middle East, Music and Islam; member of ICTM Study Groups on Maqām and on Music in the Arab World), Lila Ellen Gray (anthropology of music, sound, and the senses, urban cultural studies, Portuguese Fado, southern Europe; convenor of the Music and Sound Interest Group of the American Anthropological

Association), and Floris Schuiling (notational cultures, jazz music worldwide). The appointment of an additional Assistant Professor of Cultural Musicology is expected in spring 2016. Doctoral candidates include Wouter Capitain, Iye Echa, Noriko Ishida, Mimi Mitchell, and Juan David Montoya Alzate.

Cultural musicologists at the musicology department offer BA and MA courses about various past and present musics of the world (Middle East, Southern Africa, Indonesia, Mediterranean, Russia, Western Europe), about issues of music’s globalization, musical articulations of identity and exertions of power, musical knowledge systems, and postcolonial theory. Lecturers and doctoral candidates carry out research in several of those realms. A focal point of research is the University of Amsterdam research group “[Music and Culture](#)” at the Amsterdam School for Cultural Analysis (ASCA), chaired by Barbara Titus. The department commits itself to the further digitization and accessibility of the sound archive of the Jaap Kunst Collection, curated by Titus. The department has started to incorporate workshops on a Balinese Semaar Pagulingan gamelan in its regular BA-education.

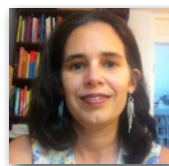
The department has partners in various countries. It participated in Deutsche Forschungsgemeinschaft’s research group “Music Moves: Musical Dynamics of Relation, Knowledge and Transformation”, chaired by Birgit Abels (Georg-August-Universität Göttingen) [2013-2014], and in the International Balzan Prize Foundation’s project “Towards a Global History of Music”, chaired by Reinhard Strohm (University of Oxford) [2015-2016]. It has had long-term institutional collaborations with Georg-

August-Universität Göttingen (Birgit Abels), Royal Holloway – University of London (Henry Stobart), the Institut Seni Indonesia Yogyakarta, Indonesia – Ethnomusicological Department (Citra Aryandari), and the Amsterdam Conservatoire through an educational minor in World Music Studies.

In January 2014, the department organized an international conference on Cultural Musicology, in honour of the retirement of Wim van der Meer. Contributions were delivered by, amongst others, Birgit Abels, Tim Taylor, Nicholas Cook, Richard Widdess, Edward Herbst, Lakshmi Subramanian, Sarah Weiss, Katherine Butler Schofield, Simone Mahrenholz, Dard Neuman, and Barbara Titus. About 140 participants took part in the conference, of which about 30 presented. An edited volume with chapters based on conference papers is currently prepared. In August 2015, the department co-organized the symposium “The Past is a Foreign Country” at the Utrecht Early Music Festival offering a shared intellectual and musical platform for ethnomusicologists and historically informed performers. In November 2016, in collaboration with Stichting Irama, Amsterdam, a conference on “Global Gamelan” is planned within the International Gamelan Festival Amsterdam, with a pre-seminar at the Institut Seni Indonesia in Yogyakarta in August 2016. In spring 2017, in collaboration with Institut Seni Indonesia and the Universitas Gajah Mada Yogyakarta, “Global Ethnomusicology in the 21st Century” will be organized.

Puerto Rico

by *Mareia Quintero Rivera, Liaison Officer*



In the last decades, traditional music in Puerto Rico has expanded its presence in the country's cultural scene. From debates around legislation and public policies for its promotion, to educational and creative initiatives generated by musicians and other cultural agents, traditional music evolves in new settings and formats. It has also gained renewed attention as a subject of academic research. Following the seminal work done in the 1970s and 1980s by ethnomusicologists Héctor Vega Druet, Luis Manuel Álvarez, and Emanuel Dufrasne-González, among others, a younger generation has been engaged in studying traditions such as *jíbaro* music, and *bomba* in relationship to the island's socio-cultural processes and historical contexts.

Improvisation in traditional and popular music has been one of the elements that have drawn more interest in recent scholarship. Bofill-Calero (2013) examines improvisation in *jíbaro* music, originally a rural tradition that encompasses diverse variations of *seises*, *aguinaldos*, and other genres. It is most commonly based on *trovador* singing, and an ensemble of guitar, *cuatro* (a Puerto Rican small guitar similar to the lute), and minor percussion instruments, which usually include bongo and *güiro* (gourd scraper). Improvisation in *décima* (a ten-line strophe), as well as melodically on the *cuatro*, constitutes the heart of *jíbaro* music.

On the other hand, Ferreras (2005) focuses on drum improvisation in *bomba* music, an Afro-Puerto Rican genre where the solo drummer has to follow the dancer's movements in a very rich and complex interactive dyna-

mic. Ferreras sees improvisation in *bomba* as a stylistic catalyst for change, which relates to both tradition and innovation. After analysing transcriptions of contemporary solo drumming improvisation, he concludes that the genre “is experiencing its most explosive period of expansion and renewal to date” (p.3).

Finally Quintero A. (2015) examines how the patterns of traditional drumming and dancing improvisation in *bomba* music are incorporated in the *soneos* or vocal improvisations by popular singer Ismael Rivera (“Maelo”). He examines in historical perspective the music developed by Rafael Cortijo and Maelo in the 1950s and 1960s, and their transition from community performers to television broadcasting stars whose music broadly circulated in the international circuits of an emergent music industry.

A historical approach to local music tradition, and an interest in critically examining the available sources for Puerto Rican traditional music history are found in the works of Allende-Goitía (2010) and Viera (2015).

Allende recently published a critical edition of Fernando Callejo's *Música y músicos puertorriqueños* in the centenary of its original appearance in 1915, while Viera has analysed and contributed to make accessible the John Alden Mason collection of recordings (1914-1915). Their work examines the role music has played in the construction of Puerto Rican historical imagination and discourses on race and the nation.

Abadía Rexach (2015) and R. Rivera (2010) explore the contemporary practice of *bomba* in relation to racial dynamics and processes of racial and ethnic identification both in the island and the diaspora. Abadía Rexach refers to the emergence of a new *bomba* movement, in which she recognizes forms of

disrupting the hegemonic idea of the Puerto Rican mestizo. R. Rivera proposes the concept of mythologies of liberation to examine the ways in which categories of class and race operate in the cultural practices of Puerto Rican and other Caribbean diasporic populations in New York, such as *bomba* and Dominican *palos*, to articulate narratives of social justice and liberation through music. Rivera's ethnography of young Puerto Rican musicians in New York dialogues with previous studies by Juan Flores, Roberta Singer, and Ruth Glasser, among others, about music as a strong identity resource for the Puerto Rican diaspora.

A sound interest in developing new tools and settings for traditional music education and diffusion is one of the most visible trends in the work of contemporary practitioners. The last decade has seen the creation of university courses on traditional instruments or genres. Recognized interpreters such as Orlando Laureano, Neli Lebrón Robles, and Ricardo Pons, among others, who are also college professors, have been innovative in their approaches to formal instruction of traditional music as well as the incorporation of traditional music languages to classical music training. This concern has also produced scholarly work such as Hernández (2009) and P. Rivera (2013).

Practitioners have engaged in significant educational efforts, including a renewed attention to documentation as well as to the introduction of traditional music in elementary and secondary curriculum. Jazz trombonist and composer William Cepeda, for example, developed a project that included the publishing of four books on the traditional genres of *bomba*, *plena*, *jíbaro* music, and *danza* (Cepeda 2013). Researchers such as Emanuel Dufrasne-

González, Ramón López, Tony Mapeyé, and Ángel G. Quintero contributed with historical essays on the corresponding genres. The project included also the release of eight DVDs and CDs, documenting performances, lectures and workshops on each of the traditional genres, as well as the recording of a life performance of Cepeda's jazz compositions based on the four traditional genres. Other recognized Puerto Rican jazz musicians, such as saxophonists Miguel Zenón and David Sánchez, have been exploring traditional Puerto Rican music as a vital source for their creative work. A recent release of a children's music CD based on traditional genres, by the ensemble Viento de Agua (2015), is a great example of how contemporary practitioners are creatively working towards the diffusion of local traditional music in the new generations.

Even though there are no formal academic offerings on ethnomusicology in Puerto Rico, or professional organizations to promote research on traditional music, this year has been particularly productive in the development of academic spaces for its advancement. In March 2015, the Conservatory of Music of Puerto Rico hosted the First Symposium of Theory, Musicology, and Ethnomusicology, coordinated by its

[Institute for Music Research of Puerto Rico and the Caribbean](#). While last October, the InterAmerican University organized the [First Forum of Puerto Rican Musical Studies](#). That same month the 32nd edition of the Music Education Forum, organized by the Conservatory of Music of Puerto Rico, was dedicated to traditional *jíbaro* music. Recent studies on Puerto Rican traditional music, the organizing effort by educators and researchers, as well as a vibrant scene of community performances and educational initiatives, are encouraging signs for the development of a more cohesive academic scene that enables the creation of formal academic offerings in ethnomusicology, as well as the continuous strengthening of local musical practices.

REFERENCES

- * Abadía-Rexach, Bárbara I. "¡Saludando al Tambor! El Nuevo Movimiento de la Bomba Puertorriqueña". PhD diss., The University of Texas at Austin, 2015.
- * Allende-Goitía, Noel. *De Margarita al Cumbanchero. Vida musical, imaginación racial y discurso histórico en la sociedad*. San Juan: Ediciones Puerto, 2010.



Bomba Music in Puerto Rico. Photo by Ricardo Alcaraz.

- * Bofill-Calero, Jaime O. *Improvisation in Jibaro Music. A Structural Analysis*. PhD diss., The University of Arizona, 2013.
- * Callejo Ferrer, Fernando. *Música y músicos puertorriqueños*. [Critical edition by Noel Allende Goitía]. San Juan: Ediciones Clara Luz, 2015.
- * Cepeda, William. *La Música de Puerto Rico: raíces y evolución. La Música Jibara, La Plena, La Bomba, La Danza*. San Juan: Casabe Record, 2013.
- * Ferreras, Salvador E. "Solo Drumming in the Puerto Rican Bomba: An Analysis of Musical Processes and Improvisational Strategies". PhD diss., The University of British Columbia, 2005.
- * Hernández, Néstor. "Implicaciones educativas en la didáctica instrumental del cuatro puertorriqueño: experiencias de vida y musicales de ejecutantes virtuosos destacados". PhD diss., University of Puerto Rico, 2009.
- * Quintero Rivera, Ángel G. *¡Saoco Salsero! o el swing del Sonero Mayor. Sociología urbana de la memoria del ritmo*. Caracas: Fundación editorial El perro y la rana, 2015.
- * Quintero Rivera, Mareia. "Debates identitarios y capital simbólico: Políticas culturales en torno a la música tradicional puertorriqueña". *Latin American Research Review* 48 (Special Issue/2013): 30–49.
- * Rivera, Pablo Luis. "Orígenes culturales y desarrollo de la bomba puertorriqueña". PhD diss., Centro de Estudios Avanzados de Puerto Rico y el Caribe, 2013.
- * Rivera, Raquel Z. "Bomba puertorriqueña y palos dominicanos en Nueva York: de diásporas y mitologías de la liberación". *Boletín Música. Revista*

de música latinoamericana y caribena 26 (2010): 3–26.

- * Viera Vargas, Hugo René. "La colección John Alden Mason (1914-1915). Una documentación sonora para el estudio de la cultura musical puertorriqueña". *Musiké. Revista del Conservatorio de Música de Puerto Rico* 4 (1/2015): 8–54.
- * Viento de Agua. *Sonidos Primarios*. San Juan, 2015.

Spain

by Francisco J. García Gallardo, Chair of National Committee



The annual general assembly of SIBE-Sociedad de Etnomusicología (the ICTM National Committee for Spain), was held on 28 November 2015, during the event "Jornadas SIBE 2015".

The Working Group of Musical Traditions [Grupo de Trabajo en Tradiciones Musicales] of SIBE, together with Aula de Música of the Universidad de Valladolid (Spain) organized "Jornadas SIBE 2015", an academic meeting on 27-28 November 2015, titled "El estudio de las tradiciones musicales contemporáneas: aproximaciones al revival" [The Study of Contemporary Musical Traditions: Approaches to Revival].

The meeting was coordinated by Susana Moreno (University of Valladolid) and included two keynote speakers: Caroline Bithell (University of Manchester, UK) and Enrique Cámara (University of Valladolid); two round tables: "Las celebraciones musicales como elemento de desarrollo socioeconómico y cultural" (with the participation of Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa, Portugal) and "Formas y procesos de

revival en la música tradicional de Andalucía"; and three general papers sessions.

Other activities also took place during the conference, such as launchings of publications, a concert, and a session honouring the ethnomusicologist Ramón Pelinski (1932-2015). Among them were the Musical audiovisual collection *MusiCam* (Enrique Cámara et al., Universidad de Valladolid, 2015); and a dossier by *TRANS* 19/2015 (the peer-reviewed journal of SIBE) about Music and Transborder Relationships.

A good number of scholars and students participated in the conference, mostly from Spain and Portugal. Most papers dealt with music revival and related themes, and were followed by a lively discussion. More information can be found online [here](#), [here](#), and [here](#).

Swaziland

by Cara Stacey, Liaison Officer



The field of research in music and dance in Swaziland has been sparsely inhabited throughout recent decades. A glance at this sphere of study in the past reveals very little published material but a more substantial recorded archive. Percival Kirby described the various instruments of Swaziland after his fieldwork in the first half of the twentieth century in his publication *Musical Instruments of the Native Races of South Africa* (reproduced recently as *Musical Instruments of the Indigenous People of South Africa*) and numerous examples of Swazi instruments can be viewed in his collection at the University of Cape Town. David Rycroft's research into musical bows and vocal music in Swaziland was disseminated through his articles on

Nguni polyphony and southern African friction chordophones, as well as through his substantial recorded archive, housed at the British Library Sound Archive. Since Rycroft's fieldwork in the late 1960s and early 1970s little has been published on Swazi music and dance specifically. A recording project, funded by the Alliance Française, titled "Traditional Music of Swaziland" [Chants des Swazi] was released in 2009, featuring notable traditional instrumentalists from around this small country.

Since 2013, I commenced a doctoral study (through the University of Cape Town) focusing on the *makhoyane* gourd-resonated musical bow, and this ongoing research has been presented at regional and international conferences. During this research project, an ensemble of traditional instrumentalists and singers was initiated, and this group, called "Bashayi Bengoma" [The Song Beaters], has performed at different events and festivals in Swaziland.

There is no music department at the University of Swaziland (UNISWA) but there are active practitioners, educators, and arts organizations outside of the tertiary environment who help to support local musicians. The Swaziland Traditional Music Association is one such organization existing under the Swaziland National Council for Arts and Culture. Though inactive until recently, this association has been revived by two researchers, Vusi Sibandze and myself. As acting coordinators for this umbrella organization, we have organized performances, CD releases, and educational workshops with traditional musicians from around the country.

BIBLIOGRAPHY

- * Kirby, Percival. *Musical Instruments of the Native Races of South Africa*. Oxford: Oxford University Press, 1934.
- * Kirby, Percival. *Musical Instruments of the Indigenous People of South Africa*. Johannesburg: Wits University Press, 2013.
- * Rycroft, David. "Nguni Vocal Polyphony" in *Journal of the International Folk Music Council* 19 (1967): 88–103.
- * Rycroft, David. "Friction Chordophones in South-Eastern Africa" in *The Galpin Society Journal* 19 (April 1966): 84–100.

DISCOGRAPHY

- * Various artists. *Swaziland: Chants des Swazi*. VDE Gallo. VDE CD-1283, 2009.
- * Gogo Mphila & Phayinaphu Mcina. *Akuna' nkomo*, 2014 ([bandcamp](#)).
- * Bashayi Bengoma. *Bashayi Bengoma*, 2015 ([bandcamp](#)).

Taiwan

by Tsung-Te Tsai,
Chair of Regional
Committee

Over the past three years, members of the ICTM Regional Committee for Taiwan (RC) actively participated in local regional conferences, ICTM Study Group symposia, and ICTM World Conferences.

The RC held its general assembly and third biennial conference on 23 November 2012 in Tainan. The conference, titled "Ethnomusicology in Taiwan" and co-organized by the RC, the Graduate Institute of Ethnomusicology, the Department of Chinese Music and Research Centre for Asia-Pacific Music

of the Tainan National University of Arts (TNNUA), was attended by over 200. It addressed recent developments in ethnomusicology and the extrinsic deformation and qualitative change of dance studies in Taiwan. During the conference, I noticed a sudden surge in research papers focusing on modern Chinese music. The conference was a huge success and brought scholars together from many universities, including undergraduate and graduate students, and members of the RC's Executive Committee. Therefore it also provided a significant and valuable platform to share knowledge and experience in practice relevant to ethnomusicology and dance studies of Taiwan.

As Chair of the RC's Executive Committee, I actively undertake international academic exchanges. Among the invited scholars who visited Taiwan in 2012 were previous ICTM President Adrienne Kaeppler, and current Secretary General Svanibor Pettan. These activities gave members of ICTM an opportunity to have first-hand experience in Taiwan's current ethnomusicology development, and provided an opportunity to interact and conduct academic exchanges with RC members.

In 2012 the Tainan National University of the Arts set up academic exchange programmes with the University of Ljubljana (Slovenia), for exchanging students and faculty members between the two institutions. In the second year of our partnership with University of Ljubljana, we started a professor exchange programme in order to promote international understanding through educational and cultural exchanges. Svanibor Pettan taught two courses, titled "Musics of the World" and "Seminar in Ethnomusicology", for one month at the Graduate Institute of Ethnomusicology of TNNUA. In addition, Lasanthi Manaranjane



Kalinga Dona gave a workshop and concert of North Indian music at TNNUA.

Over 30 members of the RC attended the 42nd ICTM World Conference (11-17 July 2013, Shanghai), including its Chairperson and Vice Chair, professors and graduate students from National Taiwan University, Taipei National University of the Arts, Tainan National University of the Arts of Taiwan, etc.

At that conference there were 19 papers presented by five professors and fourteen postgraduate students. Discussions focused on music from various angles, but largely relating to the development of different musical genres in Taiwan, such as extreme metal music, mandopop, Hakka wedding music, Nanguan music, crossover music, film music, charity music, gay music, and Indonesian Dangdut music in Taiwan. Other papers discussed Matatu Music, Catholic Music at Ganjuran, Sufi Qawwali Song in India and Pakistan, Healing Perdukunan in Java, and Martial Arts TV Original Soundtracks in 1980s' Hong Kong. The academic achievements from Taiwanese presenters received the attention of international scholars. Anthony Seeger told me that "I did not expect that many people from one institute to present papers which brought unique perspectives, and topics are original. That is not easy". The ICTM World Conference in Shanghai also set a new record for the largest number of people from Taiwan gathered for an international conference.

On 4 June 2014, Jonathan Stock, a member of ICTM's Executive Board, was invited to give a lecture at TNNUA for the students of the Graduate Institute of Ethnomusicology. His talk focused on "Contemporary Research Trends in Western Ethnomusicology".

The RC held its biennial general assembly on 13 November 2014 at National Kaohsiung Normal University. Made Mantle Hood, who is currently teaching ethnomusicology at University Putra Malaysia, was keynote speaker in the opening ceremony at the Cross-Strait Conference on Musicology on 14 November 2014. Hood spent three weeks lecturing at the Graduate Institute of Ethnomusicology at TNNUA. His fruitful lectures gave postgraduate students profound experience and values.

Another reason for gathering the general assembly of the RC was to elect a new Chair and Vice Chair. Twenty-seven members of the RC voted, choosing to re-elect the Chair and Vice Chair for an additional four years. The current members of the Executive Committee of the ICTM Regional Committee for Taiwan are:

Tsai, Tsung-Te, Chair (Tainan National University of the Arts)
 Lee, Schu-Chi, Vice Chair (Taipei National University of the Arts)
 Chen, Ching-Yi, Secretary (Tainan National University of the Arts)
 Shih, De-Yu (National Cheng Kung University)
 Gao, Ya-Li (National Chiao Tung University)
 Chao, Chi-Fang (Taipei National University of the Arts)
 Tsai, Bing-Heng (National Taiwan University of the Arts)
 Chu, Meng-Tze (Tainan National University of the Arts)
 Sun, Chun-Yen (Chinese Culture University)
 Chen, Szu-Wei (National Taiwan University)

In 2015, around 20 members of the RC attended the 43rd ICTM World Conference (16-22 July 2015, Astana, Kazakhstan). At this conference, many

postgraduate students presented their studies covering a diverse range of topics. After the conference, we received good feedback from participants with many saying that the conference was beneficial to them as it provided an opportunity to improve their knowledge in the fields of musicology and ethnomusicology. We believe that discussions during conferences help deepen our understanding of the meaning of music in different societies.

As Chair of the RC of a third term, my aims are to continue encouraging young scholars to engage in the scholarly activities of ICTM. I will also strive to build a platform for academic exchange between young and experienced scholars on various research topics, methods, and results.

Tanzania

by Imani Sanga, Liaison Officer



This report includes information about the major events related to traditional music and dance to be held in 2016 in Tanzania, highlights from various music departments in Tanzania, and a list of recent publications by scholars concerning the music of Tanzania.

Upcoming events in 2016

The Department of Creative Arts at University of Dar es Salaam will organize its 10th Ethnomusicology Symposium from 14 to 16 July 2016 at the University of Dar es Salaam. The main theme will be "Ethnomusicological Practices in Africa: Past, Present and Future". The coordinator of the symposium [Kedmon Mapana](#) welcomes submission of abstracts from interested members for paper or roundtable presentations.

The Chamwino Arts Centre will hold the 8th Wagogo Music Festival from 22 to 23 July 2016 at the village of Chamwino village in Dodoma. This annual festival, as has been for the past seven years, will feature performances of music and dance by various groups from the Wagogo communities in Dodoma. Again, interested members are welcome to contact the coordinator [Kedmon Mapana](#).

Highlights from music departments

The [Dhow Countries Music Academy in Zanzibar](#) hosted the conference “Music, Power and Knowledge in African Music and Beyond” from 10 to 13 June 2015. The conference—sponsored by the Volkswagen Foundation through the Department of Music of Hildesheim University, Germany, and attended by music scholars from around the world—explored the nexus between memory, power, and knowledge in the music of Africa and its various diasporas. It also featured a number of performances of the music of Zanzibar.

In 2015 the [Department of Music at Tumaini University Makumira](#), Arusha introduced a two-year Diploma in Music and a one-year Certificate in Music in addition to its usual BA in Music programme.

Members of staff in the music section of the Department of Creative Arts at the University of Dar es Salaam who are undertaking doctoral training are doing research on various aspects of the music of Tanzania.

Jenitha Kameli, a doctoral candidate at Florida State University, is researching “The Fetishization and Appropriation of Kisukuma Music and Dance from Tanzania by the Danish Utamaduni

Troupe in Denmark”. Her research is supervised by Frank Gunderson.

Edwin Anderson Mwakibete, a doctoral candidate at the University of Dar es Salaam, is researching “Artistic and Economic Challenges Facing Musicians in the Contemporary Tanzanian Popular Music Industry”. His research is supervised Mathayo Ndomondo.

Recent publications by scholars on the music of Tanzania

- * Clark, Msia Kibona. “Gendered Representations Among Tanzanian Female Emcees”. In *Hip Hop and Social Change in Africa: Ni Wakati*, edited by Msia Kibona Clark and Mickie Koster, 144–169. London: Lexington Press, 2014.
- * Clark, Msia Kibona. “The Role of New and Social Media in Tanzanian Hip Hop Production”. *Cahiers d’Etudes africaines* 4 (216/2014): 1115–1136.
- * Mkallyah, Kassomo. “Tanzanianization and Practice of Indigenous Music Traditions in Church Worship in Dar es Salaam”. *International Journal of Humanities and Social Science* 5 (2/2015): 156–168.

- * Sanga, Imani. “Musical Figuring of Desire and Identity in Semzaba’s Novel *Marimba ya Majaliwa*”. *International Review of the Aesthetics and Sociology of Music* 46 (2/2015): 401–421.

United Kingdom

by Keith Howard,
*Liaison with ICTM of
National Committee*



Astana was the first time that the British Forum for Ethnomusicology (BFE), the ICTM National Committee for the UK, held a high tea at an ICTM Conference. For some years, the BFE has held high teas at conferences of the Society for Ethnomusicology. It was felt that the time was right to strengthen ties of BFE to ICTM.

Holding a British High Tea in Central Asia is not easy, given the challenges of transporting scones, Cornish cream and strawberry jam across several thousand miles. Tea was easily sourced from our Kazakh hosts, but in place of scones and trimmings, we had to substitute some delicious biscuits from Fortnum and Masons. This actually had an



Participants of the BFE High Tea during the 43rd ICTM World Conference. July 2015, Astana, Kazakhstan. Photo provided by Keith Howard.

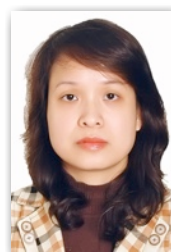
unforeseen bonus, since I am reliably informed by somebody close to the ICTM Secretariat that one biscuit tin is now in the process of being transformed into the body for a guitar. However, somewhere between Heathrow and Astana, customs (or was it a customs dog?) took a fancy to exploring the case in which the tins of biscuits were being shipped, and opened some to check that they really were British biscuits being sent to Astana, rather than anything more potent.

Around 100 ICTM conference delegates attended the High Tea. The event gave us the chance to underline the historical close relation between the ICTM and BFE—both were set up in London, and one of the board members of both in their early years was Maud Karpeles—and to celebrate the number of members from one organization who attend the conferences of the second organization. BFE announced its bi-annual book prize (for monographs published in 2014 and 2015), its upcoming one-day and annual conferences, and the journal set up and edited by BFE, *Ethnomusicology Forum*, now published by Taylor and Francis. Please see the [BFE website](#) for more details.

The BFE High Tea at Astana was, it is hoped, the first of many such events, as the two organizations build a closer, mutually supporting, relationship.

Vietnam

by *Phạm Minh Hương*,
Chair of National
Committee



The **Vietnamese Institute for Musicology (VIM)** is

a state agency whose main function is to coordinate and implement projects related to Vietnamese traditional musical heritage. In 2015, the Institute carried out fieldwork, collected data, performed Vietnamese traditional music home and abroad, held international and national conferences related to Intangible Cultural Heritage in general and musical heritage in particular, and released CDs and DVDs of Vietnamese traditional music.

Some accomplishments of VIM in 2015 follow below.

FIELDWORK

- * Collecting data about two-part singing of the Nùng ethnic group in Cao Bằng, a mountainous province in Northern Vietnam
- * Collecting data about *Then*, a ritual performance art of Tày, Nùng, and Thái peoples in Hà Giang, a mountainous province in Northern Vietnam
- * Collecting data about *Hò khoan Lệ Thủy* of the Việt people in Quảng Bình, a province in Central Vietnam

SCHOLARLY MEETINGS

- * Organizing the international conference “*Bài chòi* folk art in Vietnam and similar types of art in the world” in Bình Định
- * Organizing the international conference “Preservation and promotion of the values of *Then* heritage of Tày, Nùng, Thái peoples in Việt Nam” in Tuyên Quang

- * Co-organizing the 2015 Sub-regional Meeting for Intangible Cultural Heritage Safeguarding in Southeast Asia with International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region” under the auspices of UNESCO (ICHCAP)

PERFORMANCES

- * Monthly performance of Vietnamese traditional music for visitors of the Institute and the general public
- * Performing at the “Festival of ASEAN Cultural Expressions 2015” in Malaysia, 14-21 October 2015
- * Performing at the “ASEAN Youth Camp” in the Philippines, 23 November–1 December 2015

PUBLICATION OF CDS

- * The CD *Dạt nước cánh bèo* [Ferns floating in water], which consists of great Xẩm songs (a Vietnamese traditional musical genre normally sung by troubadours) performed by late folk artist Hà Thị Cầu, the most renowned Xẩm singer of Vietnam.
- * The CDs set “Cultural sounds: the spirit of Vietnam”, funded and co-produced by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP). The set contains recordings of Vietnamese traditional music from the last century

TRANSMISSION AND TRAINING

- * Creating courses on folk singing and dancing for the public in Ninh Bình and Quảng Ninh, the two most touristic provinces, to disseminate Vietnamese traditional music via tourism
- * Creating courses on performance of drums and music in the Nam Giao offering ritual, taught by folk artists from the Thanh Hoá province

PUBLICATIONS

- * Three volumes of the *Bulletin of the Vietnamese Institute for Musicology*
- * Proceedings of the “International conference Bài chòi folk art of Vietnam and similar types of art in the world” in both Vietnamese and English
- * The book *The Introduction of 130 Traditional Musical Instruments Exhibited at the Vietnamese Institute for Musicology*

The **Vietnam Institute of Culture and Arts Studies** and ICTM member **Nguyễn Thị Mỹ Liên** have also made remarkable contributions to the field of Vietnamese traditional music. Some of their achievements are listed below.

Vietnam Institute of Culture and Arts Studies

FIELDWORK

- * Collecting data about the Kỳ Yên festival at Mỹ Phước village’s communal house where locals worship Nguyễn Đức Cảnh, in Long Xuyên city, An Giang province. The fieldwork was conducted by Bùi Thị Hoa
- * Examining and collecting data about the current status of Xòe folk art of the Thái ethnic group, Phong Thổ district, Lai Châu province. The project was carried out by Phan Mạnh Dương
- * Collecting data about performing styles of *Then* in Văn Quan district, Lạng Sơn province. The project was executed by Nguyễn Thị Hiền
- * Collecting data about the local festival at Cao Đài village’s communal house, Cao Đài ward, Mỹ Thành commune, Mỹ Lộc district, Nam Định province. The project was carried out by Trần Thị Thuỷ



“Congratulations for new house”: a two-part singing style of Vietnam, of the the Nùng ethnic group. Photo provided by Phạm Minh Hương.

PUBLICATIONS

- * *The cultural region of Ví, Giặm Nghệ-Tĩnh*. Hanoi: Traditional Culture Publishing House & Vietnam Institute of Culture and Arts Studies, 2015
- * *The preservation and promotion of the values of folk songs in the contemporary society (in the particular case of Ví, Giặm folk songs of Nghệ-Tĩnh)*. Hanoi: Traditional Culture Publishing House & Vietnam Institute of Culture and Arts Studies, 2015
- * Lê Thị Hoài Phương. *Portraits of Folk Artists of Ví, Giặm Nghệ-Tĩnh*. Hanoi: Theatre Publishing House, 2015

Nguyễn Thị Mỹ Liên

- * Operating the National Target Programme to collect repertoires of *Bát Ngự* and *Cửu Nhĩ* of *Đờn ca Tài tử* from repertoires provided by two reputed folk artists of *Đờn ca Tài tử*, namely Nguyễn Văn Thịnh and Võ Văn Khuê, who used to teach at the National School of Music and Drama

in Sài Gòn (present-day Ho Chi Minh City Conservatoire)

- * Compiling and teaching two programmes of performance of musical instruments in the *Đờn ca Tài tử* genre, for both professional and amateur participants.

In conclusion, the activities listed above aim to provide some information on the activities related to Vietnamese traditional music carried out by organizations and individuals related to ICTM in Vietnam. We hope to have chances to cooperate with all ICTM members who are interested in studying the traditional music of Vietnam and of other countries in Asia.

Reports from ICTM Study Groups

African Musics

by Patricia A. Opondo,
Study Group Chair



The year 2015 saw remarkable growth for the ICTM Study Group on African Musics. The ICTM Secretariat conducted successful online elections for the new Executive Committee (EXCO); at the Business Meeting in Astana we were able to finalize changes to the draft constitution, and we proudly have a constitution in place. The Treasurer vacancy was finally filled and a Publications Coordinator post established. From 29 September to 3 October the University of KwaZulu-Natal's African Music Project hosted the inaugural Study Group's Symposium, which dovetailed with the 10th Anniversary celebrations of the African Cultural Calabash, a folk life event held on campus. A new Branch of the Study Group was established in the UK. I take this opportunity to congratulate our members for these great strides, and especially those who extended themselves to carry leadership portfolios to drive these various initiatives.

New Officials

After the online elections in June 2015, the following were elected into office: Patricia Achieng Opondo (Chair), Amanda Villepastour (Vice Chair), and George Worlasi Kwasi Dor (Secretary). Subsequently during the Study Group's business meeting in July, the following were nominated into the following positions, Sylvia Bruinders (Treasurer), Alvin Petersen (Website Administrator), and Elina Seye (Publications Coordinator). This completes the EXCO

that will serve the Study Group from July 2015 to June 2019.

The North American Branch continues under the able leadership of Marie Agatha Ozah (Co-Chair), Damascus Kafumbe (Co-Chair), and Patricia Tang (Secretary). It held its inaugural symposium at Duquesne University, Pittsburgh in 2014, hosted by Marie Agatha Ozah, and the next Symposium is being planned for 2016. A new UK Branch has recently been established, lead by Amanda Villepastour (Chair), Trevor Wiggins (Vice-Chair), and Gaio de Lima (Student Liaison).

We wish everyone well, and look forward to vibrant years ahead as the Study Group grows from strength to strength.

Listserv and webpage

I am happy to report that we finally have two breakthroughs from our previous communication challenges, so going forward we hope for an easier dialogue amongst our members. First, we have moved the Study Group's pages out of the restrictive Google Groups, and aligned them with other Study Group pages hosted by the ICTM website. This new setup will make it easier for us to share information among members. Please submit materials to [Alvin Petersen](mailto:Alvin.Petersen@ictm.org), our website administrator. The Secretariat has also recently set up a listserv for the Study Group membership. The address is: stg-african-musics@ictm.org.

Participation in the 43rd ICTM World Conference

We had a strong African presence at the Astana conference, with almost 30 presentations on Africa. We also had a very vibrant business meeting where we finalized the Study Group's constitution.

The presentations at the World Conference can be summarized as follows:

1. Two Africa-specific panels: "Performance, Power and Identity: Case Studies from Ghana" and "Tradition and Modernity in African Music"
2. A roundtable discussion on "African Musics in Higher Education: Experiences and Challenges"
3. A film session with ethnographic film-makers from Ivory Coast and the South Africa
4. An exciting workshop session
5. Finally, other papers were integrated into other sessions, providing comparative, global perspectives

This broad involvement certainly marks growth in our participation at the main scholarly ICTM event, and we hope to continue to grow in strength to ensure similar participation during the 44th World Conference in Limerick in July 2017. I want to take this opportunity to thank ICTM for all the sponsored delegates and contributions made towards travel and subsidized membership fees. This support is extremely valuable, especially for members from soft currency countries, who otherwise may have never been able to attend a World Conference.

University of KwaZulu-Natal hosts inaugural Study Group Symposium and 10th African Cultural Calabash Festival

The African Music Project at the University of KwaZulu-Natal (UKZN) hosted the inaugural African Musics Study Group Symposium and the 10th Annual African Cultural Calabash, from 29 September to 3 October 2015. The two events brought together almost 150 scholars, artists, and documentary film-makers with an interest in Africa and the Diaspora. The symposium had three themes: (1) African Bows, Harps, Fiddles, Guitars; (2) Packaging Heritage; and (3) Trans-national Diasporic Cultures; spanning three days and including 44 paper presentations, 12 workshops, and two documentary films. Visit [this website](#) to see the full programme.

The symposium attracted artists and researchers from Botswana, Cape Verde, Germany, Ghana, Hungary, Kenya, Mozambique, Nigeria, Portugal, Sierra Leone, Turkey, Uganda, USA, and Zimbabwe. Delegates from music departments of all the major South African universities (University of Cape Town, University of Witwatersrand, University of Pretoria, Northwest University, and UKZN) were also in attendance. The keynote speaker was emeritus professor and ICTM Honorary Member JH Kwabena Nketia, Ghanaian ethnomusicologist and composer who is considered to be Africa's premier musicologist.

The African Cultural Calabash is an annual folklife event curated and produced under the umbrella of the Applied Ethnomusicology section of the African Music and Dance division of the School of Arts at UKZN. This pan-African show came at the backdrop of xenophobic disturbances, and provided



Volunteers of the inaugural symposium of the Study Group on African Musics. Durban, South Africa, September 2015. Photo provided by Patricia Opondo.

a renewed appreciation of pan-African unity in diversity by featuring artists such as Tomeletsi Sereetsi (Botswana), Zvirimudeze (Zimbabwe), Jembeken (Mozambique/South Africa/USA); Zippy Okoth (Kenya), Ngalanga Ensemble (Mozambique/South Africa), and Praise Zinhuku (Zimbabwe).

South Africa was represented by Madosini, the grand dame of Xhosa Umrube and Uhadi bows, and by other South African bow researcher-performers such as Dave Dargie, and Cara Stacey. UKZN's own Bro. Clement Sithole performed on an old Zulu indigenous instrument, the *umakhweyana* gourd-resonated bow, and UKZN postgraduate student Nozuko Nguqu proved to be a Maskandi star in her own right. We bestowed a Lifetime Achievement Award to UKZN's *umakhweyana* bow

teacher, Bro. Clement Sithole in recognition of his contributions in preserving this instrument which he learnt at the feet of Princess Constance Magogo, the mother of Honorable Mangosuthu Buthelezi. Bro. Clement was honoured during the opening ceremony with the screening of a documentary film on his life (produced by a team from the UKZN Applied Ethnomusicology Documentation and Archival section) and with the launch of the book *Brother Clement Sithole: A Musical Biography* by Astrid Treffry-Goatley. We were very proud to be able to bring this prestigious international symposium to Durban to dovetail with the 10th anniversary celebrations of the African Cultural Calabash.

Other Reports

“Infinites” of a higher order

by Marcello Sorce Keller



This is report on the SEM/ICTM Forum “Transforming Ethnomusicological Praxis Through Activism and Community Engagement”, in cooperation with the European Seminar in Ethnomusicology, University of Limerick, Ireland, 13-16 September 2015.

A challenging theme

I find myself in a peculiar position in writing this report, right after SEM President Beverley Diamond published hers in the September 2015 issue of the *SEM Newsletter*. Writing a second report is both an advantage and a risk. I do have a term of comparison to gauge my own experience of the Forum, but I am challenged to match the sensitive observations Beverley Diamond expressed. What may perhaps get me out of trouble, is to provide the point of view of a non-participant observer; one who was not involved in the preparation of the event, who did not present a paper, did not chair any session and remained (mostly) silent throughout.

Conceiving a Forum to bring together ICTM and SEM was quite a worthwhile *première*. The vicinity of the 31st European Seminar in Ethnomusicology, overlapping with the Forum for one day, was an added bonus and convinced me I did not want to miss this triplet. The perception of how unusual an event this was appeared tangible with the active presence of SEM President Beverley Diamond, ICTM President

Salwa El-Shawan Castelo-Branco, and ESEM President Britta Sweers. The University of Limerick and its Irish World Academy of Music and Dance provided the venue, and turned out to be an ideal location for the Forum. Sandra Joyce (Director of the Academy), Aileen Dillane, and Colin Quigley (Co-Chairs of the Local Arrangements Committee) deserve applause and gratitude for their impeccable organization and hospitality.

The Forum, consisting of seven thought-provoking invited plenary sessions, six plenary paper sessions, and ten paper sessions paired to be concomitant, centred on the challenges of transforming ethnomusicological “praxis” (a relatively anodyne term if taken in its narrow sense) through “activism” and “community engagement”—two concepts which, on the contrary, are not anodyne in the least. They radiate powerful philosophical, political and ideological overtones that could make a potentially explosive mix. Especially so, if one considers how the word “activism” often associates with endeavours that are not necessarily praiseworthy (not all activists are as admirable as anti-fascist Carlo Levi, or endearing as feminist Gloria Steinem). And the term “community”, although Rayond Williams once observed it never seems to be unfavourably coloured, is nonetheless problematic too. For one thing, because it is often used so that we are lead to think communities exist where they actually do not (are, for example, the scholarly, the broadcasting, the gay “communities” really such—that is, *Gemeinschaften*—in the sense intended by Ferdinand Tönnies?); and also because the danger

of conflicting interests among real communities seldom attracts attention; and, finally, inasmuch as even socially dysfunctional communities exhibit positive traits (organized crime is a marvelous binder of extended families, the Crips and the Bloods have much to teach about group loyalty). For all such reasons I expected the Forum would be like venturing through a minefield while, in reality, it turned out to be a rather tranquil and pleasant promenade. It appears that ethnomusicologists make up a pretty civilized “community”, where disagreement is only expressed in the mildest possible terms.

Keywords

Most papers I found remarkably good. Those which in my perception were less so, still contained points of substantial interest. Questions and answers following presentations, and further discussion at the conclusion of every session, were often as engaging as the papers themselves. It is worth noticing that speakers represented Australia (4), Brazil (4), Canada (4), Colombia (1), Finland (1), Ireland (4), Japan (1), Malaysia (1), New Zealand (1), Norway (1), Slovenia (2), South Africa (1), Spain (1), UK (7), and USA (23). Obviously, conference participation can be affected by trivial factors such as distance, cost, academic calendar, etc. Unsurprisingly, however, the predominant number of presenters came from English-speaking countries: SEM is predominantly American, and ethnomusicology has been academically more successful, and uninterruptedly so, for a longer time in anglophone countries. It is therefore hard to say, on the basis of this sample, whether the drive to-

wards ethnomusicological “activism” and “community engagement” resonates more strongly in some countries than in others, perhaps in those experiencing, massive immigration, endemic poverty, or conflict.

While I find it impossible in this short report to do justice to all presenters and discussants, I can at least mention the impressive range of keywords, and practice-oriented concepts, that came to the foreground: justice, indigeneity, ethical practice, ecology, collaborative ethnography, decolonization, cultural empowering, social transformation, appreciative inquiry, social inclusion, critical ethnomusicology, mediation, service of justice, deconstruction, cultural stigmas, soundscapes, cultural sustainability, policy, anti-violence futurity, refugee, building community relationships, psychosocial work, ethnomusicology, ethics, negotiation of musical knowledge, social transformation, pedagogical inclusivity, appreciative inquiry, epistemic power games, inclusive music education, repatriation, community service, community therapy, rehabilitation through music.

In this voyage through ideas and interventionist projects I found much to be fascinated about, and many papers expressed attitudes I could easily empathize with. Also, intriguingly, a somewhat refined and decanted resonance of what was more positive about the “1968 spirit” was definitely there. To be sure, public intellectuals of those days long past, such as Erving Goffman, Ronald David Laing, and Ivan Illich would have felt quite comfortable among us in Limerick. It also came to my mind how the old tenet of classical social science, formulated by Max Weber, that the search for knowledge, indeed the production of it, should take place in airtight separation from value judgements

(*Wertfreiheit*) was not argued against (like Marxist social scientists used to do), but just eluded. Today, in a less ideological age, with no all-encompassing systems of thought in the way, I wonder whether such a fundamental issue, pertaining to the very nature of knowledge, might become the object of renewed debate. In any case, we can only be happy that contemporary ethnomusicology rejects the detached attitude of Robert Lach who, at the beginning of the twentieth century collected songs in a prisoners-of-war camp, without apparently any intention to do anything at all to ease the condition of what he referred to as “human material”.

Fundamental questions

The “philosophy” of applied ethnomusicology was clearly the leitmotiv of the Forum all along. Indeed applied ethnomusicology, as we know it, is actually the accepted diction for what the Forum’s theme more explicitly articulated as “transforming ethnomusicological praxis through activism and community engagement”. The presence of Svanibor Pettan and Jeff Todd Titon, who gave so much momentum to this line of engaged form of research, was therefore propulsive throughout. A few voices occasionally expressed misgivings, about how “applied” ethnomusicology can really be, to what extent should it be, and in what areas its application might exert more impact. I was reminded here of what Bertrand Russell once wrote: “I do not believe that we can decide what sort of conduct is right or wrong except by reference to its probable consequences”. A way of saying that without careful consideration of possible results, not necessarily all positive, any course of action may become blind “actionism”, rather than well-focused “activism”. A further question which, so far as I recall, did

not quite come out explicitly, but only remained somewhat looming in the air, is to what extent ethnomusicology itself wishes to be characterized by intervention and activism, sort of absorbing the philosophy as well as the experience of social work and music therapy.

It truly was a brain-storming experience to follow, day after day, the unfolding of the Forum; indeed an event worthy of a “thick description” like Clifford Geertz used to advocate. For instance Tony Seeger’s lecture about what we can learn from applied anthropology, made me aware of how much the problem-solving attitude originally held only by sociology has gained ground (it was in the wake of the French and the industrial revolution that sociology was born, with the awareness of a rapidly evolving world, in need of intervention and social engineering). Only later, and somewhat reluctantly was such attitude adopted by anthropology; it is now pervasive and gives the social sciences a common platform they once did not share. The thought also crossed my mind, of how other “musicologies” only show minimal inclination towards activism and engagement. My perception is that, unlike them, ethnomusicology has always had the potential to change the world, and today we feel more strongly than ever that it should. The knowledge it produces is, by its very nature, disruptive of all forms of accepted wisdom. So, actually, one question coming up at this point is why has it not had more impact already. To mention one thing, even within the relatively small territory of musical scholarship, it has not had impact on the fundamental narratives of Western music history. And in the larger scenario of the contemporary music scene, “world music”, as we know it, does not appear to have grown out of ethnomusicological prac-

tice—or it would be quite a different thing.

As I go on musing on all that, I realize the Forum gave me an even more acute and painful perception than I had before—if that is possible—of what a messy place the world really is. Voltaire once wrote that, sooner or later, we shall all have to leave it—just as messy as we found it! Obviously most ethnomusicologists feel otherwise. Their contributions during this event show that we not only progressively discover new ways of gaining knowledge, we discover new forms of knowledge as well, and also new strategies for putting knowledge to good use.

Conclusion

The idea of joint conferences has been successfully practised many times. This Forum brought about a variant, as it was not simply getting together two societies but, rather, a select representation of both. The idea of overlapping conferences, on the contrary, as we had it this time with ESEM, probably deserves more testing. Overlapping does present the advantage of vicinity, without diluting the idiosyncratic atmosphere each scholarly society develops. It is intriguing indeed that, although the three major ethnomusicological associations which came together in Limerick share part of their membership, the atmosphere they generate remains distinctive—probably a result of their history. On Wednesday 6 September, the day when the SEM/ICTM Forum overlapped with ESEM, a smooth transition into a European ambience took place, shifting the discussion towards a different theme, and yet in a way, an extension to that of the Forum: “Making a Difference: Music, Dance and the Individual”. It was too bad that many ICTM and SEM members could not stay on for this other

substantial event. There were more than fifty ESEM papers, plus the invited “John Blacking Lecture” given by Mícheál O Súilleabháin, founder of the Irish World Academy of Music and Dance. O Súilleabháin touched upon, among other things, one form of activism ethnomusicology has largely overlooked: convincing the world of music that the Western tradition deserves to be studied in relation to its place in the wider context of world musics—something music historians are rather reluctant to do.

I hope readers of this report will not think I lost my mind if, as a last remark, I mention mathematician Georg Cantor, who in the late nineteenth century developed the theory of transfinite quantities. He proved that “infinities” (like we find in the natural numbers, rational numbers, etc.) are not equal. Some of them are more “infinite” than others. I would like to use that as a metaphor, to suggest that each one of the associations that came together in Limerick has, in and of itself, infinite growth potential. But when they come together, each of their idiosyncratic “infinities” gives substance to another sort of “infinity” which is of a much higher order. That is why my personal wish, one I sensed to be widely shared, is that this Forum should not remain a one-off event.

RILM Music Encyclopedias

by Tina Frühauf,
*Répertoire International
de Littérature Musicale
(RILM)*



RILM has been expanding. In December 2015 RILM launched the first of a series of new products: *RILM Music Encyclopedias*, a full-text compilation of 41 seminal titles published from 1775 to the present, the majority of which are not available anywhere else online. *RILM Music Encyclopedias* comprises nearly 80,000 pages with approximately 165,000 entries, providing comprehensive coverage of the most important disciplines, fields, and subject areas, including popular music, opera, instruments, blues, gospel, world music, recorded sound, and women composers. Its contents span multiple countries, cultures, and languages (including English, German, French, Italian, Dutch, and Greek) and it is designed as an extensive global resource that meets the teaching, learning, and research needs of the international music community. It is the world's only cross-searchable collection of music encyclopedias. *RILM Music Encyclopedias* is available via EBSCOhost.

For the ethnomusicologist *RILM Music Encyclopedias* holds a number of treasures, reflecting the diversity of the product overall. It contains most of the updated second edition of *The Garland Encyclopedia of World Music*, and the second edition of *The Concise Garland Encyclopedia of World Music*, which, due to its decided emphasis on Asian musical traditions, has complementary content. There are reference works highly valuable for those who focus on musical traditions in the United States, including the *Encyclopedia of American Gospel Music*, which covers this

topic in its entirety from its historical foundations in post-Colonial America to today; this title is the definitive work on the subject and fills a gap in a field that has had only sporadic reference documentation. The *Encyclopedia of the Blues* is of similar value; blues often gets lumped together with jazz, folk, or gospel, and it is rare to see it stand on its own as an encyclopedic subject, and this title clearly fills a gap by offering multifaceted coverage in one place. Another highlight is Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians*, which is the first single comprehensive volume of its kind; its coverage is not limited to the United States and Africa, but also considers musicians from Canada, South America, and Europe. For those whose research is concerned with specific national contexts, the *Historical Dictionary of the Music and Musicians of Finland* provides a rare feat. The breadth and quantity of the entries cannot be matched by more general sources. There is very little overlap with other encyclopedias, with the exception of a few composer entries and the Finnish musical elements discussed in Grove's Finland article. The second edition of Wolfgang Suppan's *Steirisches Musiklexikon* contains information not found anywhere else (e.g., information on Styria's dynastic musical families) and provides solid entries on the music life in individual cities. For researchers interested in popular culture, *Das Gothic- und Dark Wave-Lexikon* proves the ultimate source on Goth. Goth music and culture are commonly buried in reference works on youth culture and counter-culture; this was the first German encyclopedia to cover the subject in depth, considering performers, styles, and concepts, and remains the only one.

For further details on the full title list visit www.rilm.org/encyclopedias.

Searching the full title list can unearth unforeseen information, impossible to find in print versions, which are only selectively indexed. One example is research on a topic as broad as "Mozart and the world". With what countries has Mozart been associated and in what way? The Advanced Search screen of RILM Music Encyclopedias offers a selection by Entry Type (that is Subject Entry, Name Entry, Geographic Entry, Work Entry, and Front/Back Matter). Now, imagine yourself doing a preliminary search, entering Mozart into the keyword search box, and narrowing it down by Geographic Entry in order to find information on your research topic. You will find the entry "Middle East", written by Jane Prendergast for the *Encyclopedia of Music in the 20th Century* (2013), and you will learn that "Fairuz had a wide repertoire including Mozart, flamenco, Balkan folklore and Latin American rumbas." After this start, your appetite for "Mozart" and the "Middle East" has been awakened, and you proceed to further searches on this particularly topic—you will find six more entries and you will find more once you narrow your search down to specific countries. "Mozart" and "Asia" holds 27 results, many of which from encyclopedias commonly not consulted by ethnomusicologists, but still highly valuable as this search reveals (e.g. the *Dizionario e bibliografia della musica* of 1836 and *A Dictionary of Music and Musicians [A.D. 1450–1889]* of 1895).

In the years to come, the RILM Music Encyclopedias will continue to grow. RILM will add new titles annually so that the collection encompasses a rich diversity of lexicographical efforts in music. With that in mind, we welcome suggestions from ICTM members about

titles that should be added in future updates. Your participation can shape the future of the product, ensuring that it is a highly valuable tool for your research. We truly hope that all of you will be part of this effort.

Calendar of Events

ICTM

- ★ **9-13 Mar 2016:** 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music.
Location: [Paris, France](#)
- ★ **4-7 Apr 2016:** Annual Conference of the British Forum for Ethnomusicology (UK ICTM NC)
Location: [Chatham, Kent, UK](#)
- ★ **21-23 Apr 2016:** 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World
Location: [Almaty, Kazakhstan](#)
- ★ **2-8 May 2016:** 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe
Location: [Blagoevgrad, Bulgaria](#)
- ★ **17-20 May 2016:** 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts
Location: [Venice, Italy](#)
- ★ **19-21 May 2016:** 9th Symposium of the ICTM Study Group on Music and Dance of Oceania
Location: [Guam, USA](#)
- ★ **21-26 Jun 2016:** 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society
Location: [Naples, Italy](#)
- ★ **4-7 Jul 2016:** 4th Symposium of the ICTM Study Group on Multipart Music
Location: [Singapore](#)
- ★ **4-10 Jul 2016:** 9th Symposium of the ICTM Study Group on Music and Minorities
Location: [Britanny, France](#)
- ★ **9-16 Jul 2016:** 29th Symposium of the ICTM Study Group on Ethnochoreology
Location: [Retzhof Castle near Graz, Austria](#)
- ★ **13-16 Jul 2016:** 9th Symposium of the ICTM Study Group on Music and Gender
Location: [Bern, Switzerland](#)
- ★ **31 Jul-6 Aug 2016:** 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia
Location: [Penang, Malaysia](#)
- ★ **25-27 Aug 2016:** 5th Symposium of the ICTM Study Group on Musics of East Asia
Location: [Taipei, Taiwan](#)
- ★ **25-27 Aug 2016:** 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology
Location: [Ljubljana, Slovenia](#)
- ★ **5-9 Oct 2016:** 5th Symposium of the ICTM Study Group on Applied Ethnomusicology
Location: [Cape Breton, Canada](#)
- ★ **13-15 Oct 2016:** 1st Symposium of the ICTM Study Group on Musics of the Slavic World
Location: [Ljubljana, Slovenia](#)
- ★ **20-23 Oct 2016:** 24th ICTM Colloquium
Location: [Shanghai, China](#)
- ★ **27-31 Oct 2016:** 14th Symposium of the ICTM Study Group on Iconography of the Performing Arts
Location: [Xi'An, China](#)

Related organizations

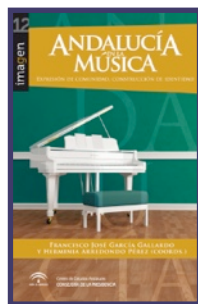
- ★ **22-26 Jun 2016:** 6th International Conference of Dance Research Forum Ireland
Location: [New York, USA](#)
- ★ **20-25 Sep 2016:** 32nd European Seminar in Ethnomusicology
Location: [Sardinia, Italy](#)

Featured Publications by ICTM Members

Andalucía en la Música: Expresión de comunidad, construcción de identidad

Francisco José García Gallardo and Herminia Arredondo Pérez, eds.
Sevilla: Centro de Estudios Andaluces,
2014. Paperback, 248 pp., colour
photos. ISBN 9788494233203. In
Spanish. 15 EUR. [Purchase](#).

This book introduces us to the different musical cultures that exist in Andalusia, in a variety of times and in different contexts, to reveal what kind of identity is expressed in Andalusian music.

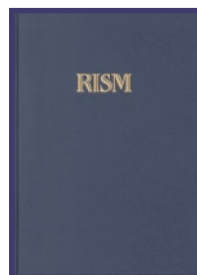


This work intends to approach the ways in which Andalusian culture is seen and has built itself through music and how it is interpreted and represents “the Andalusian” beyond its borders: in the opera, the romanticism and modernism, the Carnival music of Cádiz, the music of the Andalusian churches and cathedrals since the Middle Ages, Flamenco, *música cofrade* of the twentieth century, *la copla*, the Andalusian cadence, and Andalusian rock.

Catalogue Raisonné of the Balinese Palm-Leaf Manuscripts with Music Notation

Tilman Seebass, ed. Munich: Henle,
2015. Hardcover, 309 pp. ISBN
9783873281554. 198 USD. [Purchase](#).

This is the first ethnomusicological publication by Répertoire International des Sources Musicales (RISM), edited by former ICTM Executive Board member Tilman Seebass. The volume is dedicated to the palm-leaf manuscripts (*lontars*) from Bali. Music *lontars* are described in this catalogue from collections in Indonesia, the Netherlands, Switzerland, and the United States.



Die Lieder der Richtigen Menschen: Musikalische Kulturanthropologie der indigenen Bevölkerung im Ucayali-Tal

Bernd Brabec de Mori. Innsbruck:
Helbling Academic Books, 2015.
Paperback, 781 pp., DVD. ISBN
9783990353707. 98 EUR. [Purchase](#).

This book about vocal music, its history and anthropological implication unites broad musical ethnography from the Yine, Asháninka, Amin Waki, Shipibo-Konibo, Kakataibo, Iskobakebo, and Kukama-Kukamiria indigenous groups of the Peruvian rainforest, featuring detailed transcriptions, translations and audio and video material (on the included DVD), with an anthropological and ethnohistorical analysis of the mentioned people and their music.



Os Ritmos da Roda: Tradição e Transformação no Samba de Roda

Nina Graeff. Salvador: EDUFBA, 2015. Paperback, 164 pp., trans. ISBN 9788523214371. In Portuguese. 28 BRL. To purchase, [contact the publisher](#).

This volume deals with one of the oldest Afro-Brazilian traditions, the *samba de roda* (circle samba) from Recôncavo da Bahia, proclaimed as “Oral and Intangible Cultural Heritage of Humanity” by UNESCO in 2005.

Based on two fieldwork trips in 2010, the book is the result of the author’s ethnomusicological master thesis. While dedicating also a sub-chapter for dance analysis, it focuses on musical and especially rhythmic analysis of audio-visual recordings from different sources and epochs. Therefore, it brings up theories and analytical methods for the study of African music still barely disseminated within Afro-Brazilian music research.



Sudamérica y sus Mundos Audibles: Cosmologías y Prácticas Sonoras de los Pueblos Indígenas

Bernd Brabec de Mori, Matthias Lewy, and Miguel A. García, eds. Berlin: Ibero-Amerikanisches Institut Preußischer Kulturbesitz and Gebr. Mann Verlag, 2015. Paperback, 272 pp. ISBN 9783786127574. 34 EUR. [Purchase](#).

Estudios Indiana Vol. 8 unites essays concerned with various aspects of sound perception and sound production among indigenous

people in South America, with a foreword by Anthony Seeger. By analysing sonic or musical ethnographic material, contributors discuss anthropological issues like ontologies, perspectivism, and animism, as well as interactions between humans and non-humans, or the construction of the Other in Lowland South America, the Andes, and Mesoamerica.

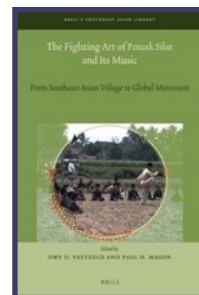


The Fighting Art of Pencak Silat and its Music

Uwe U. Paetzold and Paul H. Mason, eds. Koninklijke Brill NV, 2016. Hardback, 450 pp. ISBN 9789004308749. 135 EUR. [Purchase](#).

Fighting arts have their own beauty, internal philosophy, and are connected to cultural worlds in meaningful and important ways.

Combining approaches from ethnomusicology, ethnochoreology, performance theory and anthropology, the distinguishing feature of this book is that it highlights the centrality of the pluripotent art form of *pencak silat* among Southeast Asian arts and its importance to a network of traditional and modern performing arts in Southeast Asia and beyond.



ICTM World Network

The ICTM World Network is composed of individuals (Liaison Officers) and representatives of organizations (National and Regional Committees). All act as links between the Council and the community of individuals and organizations involved with traditional music and dance in their country or region.

Afghanistan



[Ahmad Naser Sarmast](#)

Liaison Officer

Albania



[Ardian Ahmedaja](#)

Liaison Officer

Algeria



[Maya Saidani](#)

Liaison Officer

American Samoa



[Kuki Motumotu Tuiasosopo](#)

Liaison Officer

Argentina



[Silvia Citro](#)

Liaison Officer

Australia and New Zealand



[Henry Johnson](#)

Chair of Regional Committee

Austria



[Bernd Brabec de Mori](#)

Chair of National Committee

Azerbaijan



[Sanubar Bagirova](#)

Liaison Officer

Bangladesh



[Sayeem Rana](#)

Liaison Officer

Belgium



[Anne Caufriez](#)

Liaison Officer

Bosnia and Herzegovina



[Jasmina Talam](#)

Chair of National Committee

Botswana



[Tomeletso Sereetsi](#)

Liaison Officer

Brazil



[Deise Lucy Montardo](#)

Chair of National Committee

Bulgaria



[Lozanka Peycheva](#)

Chair of National Committee

Cameroon



[Kisito Essele](#)

Liaison Officer

Canada



[Judith Klassen](#)

Chair of National Committee

Cape Verde



[Mário Lúcio de Sousa](#)

Liaison Officer

Chile



[Jacob Rekedal](#)

Liaison Officer

China



[Xiao Mei](#)

Chair of National Committee

Costa Rica



[Susan Campos Fonseca](#)

Liaison Officer

Côte d'Ivoire



[Sié Hien](#)

Liaison Officer

Croatia



[Tvrtko Zebec](#)

Chair of National Committee

Cuba



[Laura Delia Vilar Álvarez](#)

Liaison Officer

Cyprus



[Nefen Michaelides](#)

Liaison Officer

Czech Republic



[Zuzana Jurková](#)

Liaison Officer

Denmark



[Eva Fock](#)

Chair of National Committee

Ecuador



[María Gabriela López Yáñez](#)

Liaison Officer

Egypt



[Kristina Nelson](#)

Liaison Officer

Estonia



[Žanna Pärtlas](#)

Liaison Officer

Ethiopia



[Timkehet Teffera](#)

Liaison Officer

Finland



[Mikko Vanhasalo](#)

Chair of National Committee

France



[Susanne Fürniss](#)

Chair of National Committee

Georgia



[Joseph Jordania](#)

Liaison Officer

Germany[Dorit Klebe](#)

Chair of National Committee

Italy[Serena Facci](#)

Chair of National Committee

Malawi[Robert Chanunkha](#)

Liaison Officer

Ghana[Daniel Avorgbedor](#)

Liaison Officer

Japan[Tsukahara Yasuko](#)

Chair of National Committee

Malaysia[Tan Sooi-Beng](#)

Liaison Officer

Greece[Irene Loutzaki](#)

Liaison Officer

Kazakhstan[Saule Utegalieva](#)

Liaison Officer

Malta[Philip Ciantar](#)

Liaison Officer

**Guam & Northern
Marianas**[Michael Clement](#)

Liaison Officer

Kenya[Charles Nyakiti Orawo](#)

Liaison Officer

Mexico[Carlos Ruiz Rodriguez](#)

Liaison Officer

Guatemala[Matthias Stöckli](#)

Liaison Officer

Republic of Korea[Sheen Dae-Cheol](#)

Chair of National Committee

Mongolia[Otgonbayar Chuluunbaatar](#)

Liaison Officer

Hungary[János Sipos](#)

Chair of National Committee

Kuwait[Lisa Urkevich](#)

Liaison Officer

Montenegro[Zlata Marjanović](#)

Liaison Officer

Iceland[Guðrún Ingimundardóttir](#)

Liaison Officer

Kyrgyzstan[Munira Chudoba](#)

Liaison Officer

Morocco[Lhoussain Simour](#)

Liaison Officer

India[Shubha Chaudhuri](#)

Chair of National Committee

Laos[Bountheng Souksavatd](#)

Liaison Officer

Mozambique[Luka Mukhavele](#)

Liaison Officer

Indonesia[Made Mantle Hood](#)

Liaison Officer

Latvia[Anda Beitāne](#)

Liaison Officer

The Netherlands[Evert Bisschop Boele](#)

Liaison Officer

Iran[Mohammad Reza Azadehfar](#)

Liaison Officer

Lebanon[Nidaa Abou Mrad](#)

Liaison Officer

Nigeria[Richard C. Okafor](#)

Liaison Officer

Iraq[Scheherazade Q. Hassan](#)

Liaison Officer

Lithuania[Rimantas Sliauzinskas](#)

Chair of National Committee

Norway[Bjørn Aksdal](#)

Chair of National Committee

Ireland[Daithí Kearney](#)

Chair of National Committee

**Macedonia
(FYROM)**[Velika Stojkova Serafimovska](#)

Chair of National Committee

Oman[Nasser Al-Taee](#)

Liaison Officer

Israel[Essica Marks](#)

Liaison Officer

Madagascar[Mireille Rakotomalala](#)

Liaison Officer

Palau[Simeon Adelbai](#)

Liaison Officer

Papua New Guinea[Naomi Faik-Simet](#)

Liaison Officer

Peru[Efraín Rozas](#)

Liaison Officer

Philippines[José Buenconsejo](#)

Liaison Officer

Poland[Ewa Dahlig](#)

Chair of National Committee

Portugal[Salwa El-Shawan Castelo-Branco](#)

Chair of National Committee

Puerto Rico[Mareia Quintero Rivera](#)

Liaison Officer

Romania[Constantin Secară](#)

Liaison Officer

Russia[Olga A. Pashina](#)

Liaison Officer

Serbia[Danka Lajić-Mihajlović](#)

Chair of National Committee

Singapore[Joseph Peters](#)

Liaison Officer

Slovakia[Bernard Garaj](#)

Chair of National Committee

Slovenia[Mojca Kovačič](#)

Chair of National Committee

South Africa[Alvin Petersen](#)

Liaison Officer

Spain[Francisco J. García Gallardo](#)

Chair of National Committee

Sri Lanka[Lasanthi Manaranjanie](#)[Kalinga Dona](#)

Liaison Officer

Sudan[Mohammed Adam Sulaiman](#)[Abo-Albashar](#)

Liaison Officer

Swaziland[Cara Stacey](#)

Liaison Officer

Sweden[Ingrid Åkesson](#)

Chair of National Committee

Switzerland[Marc-Antoine Camp](#)

Chair of National Committee

Taiwan[Tsai Tsung-Te](#)

Chair of Regional Committee

Tajikistan[Faroghat Azizi](#)

Liaison Officer

Tanzania[Imani Sanga](#)

Liaison Officer

Thailand[Bussakorn Binson](#)

Liaison Officer

Tunisia[Anas Ghrab](#)

Liaison Officer

Turkey[Arzu Öztürkmen](#)

Chair of National Committee

Turkmenistan[Shakhym Gullyev](#)

Liaison Officer

Uganda[James Isabirye](#)

Chair of National Committee

Ukraine[Olha Kolomyiets](#)

Liaison Officer

United Arab Emirates[Virginia L. Danielson](#)

Liaison Officer

United Kingdom[Keith Howard](#)

Chair of National Committee

United States of America[Beverley Diamond](#)

Chair of National Committee

Uruguay[Marita Fornaro](#)

Liaison Officer

Uzbekistan[Alexander Djumaev](#)

Liaison Officer

Vanuatu[Monika Stern](#)

Liaison Officer

Venezuela[Katrin Lengwinat](#)

Liaison Officer

Vietnam[Phạm Minh Hương](#)

Chair of National Committee

Yemen[Jean Lambert](#)

Liaison Officer

Zambia[Mwesa I. Mapoma](#)

Liaison Officer

Zimbabwe[Jerry Rutsate](#)

Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and may be further governed by their own bylaws.

Study Groups organize symposia and meetings, and publish their own works.

African Musics

Chair: [Patricia A. Opondo](#)

Applied Ethnomusicology

Chair: [Klisala Harrison](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

Chair: [Catherine E. Foley](#)

Historical Sources of Traditional Music

Co-Chairs: [Susanne Ziegler](#) & [Ingrid Åkesson](#)

Iconography of the Performing Arts

Chair: [Zdravko Blažeković](#)

Maqām

Chair: [Alexander Djumaev](#)

Mediterranean Music Studies

Chair: [Ruth Davis](#)

Multipart Music

Chair: [Ardian Ahmedaja](#)

Music Archaeology

Chair: [Arnd Adje Both](#)

Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

Music and Dance of Oceania

Chair: [Brian Diettrich](#)

Music and Gender

Chair: [Barbara L. Hampton](#)

Music and Minorities

Chair: [Ursula Hemetek](#)

Music in the Arab World

Chair: [Scheherazade Hassan](#)

Music of the Turkic-speaking World

Chair: [Razia Sultanova](#)

Musical Instruments

Chair: [Gisa Jähnichen](#)

Musics of East Asia

Chair: [Terauchi Naoko](#)

Musics of the Slavic World

Chair: [Elena Shishkina](#)

Performing Arts of Southeast Asia

Chair: [Patricia Matusky](#)

Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members.



[Salwa El-Shawan Castelo-Branco](#)

Portugal

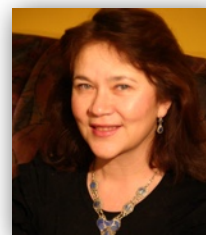
President (2013-2017)



[Don Niles](#)

Papua New Guinea

Vice President (2013-2017)



[Razia Sultanova](#)

UK

Vice President (2015-2019)



[Samuel Araújo, Jr.](#)

Brazil

EB Member (2011-2017)



[Naila Ceribašić](#)

Croatia

EB Member (2011-2017)



[Catherine E. Foley](#)

Ireland

EB Member (2015-2017)



[Marie Agatha Ozah](#)

Nigeria/USA

EB Member (2015-2017)



[Jonathan P.J. Stock](#)

UK/Ireland

EB Member (2013-2019)



[Kati Szego](#)

Canada

EB Member (2011-2017)



[Tan Sooi Beng](#)

Malaysia

EB Member (2015-2021)



[Terada Yoshitaka](#)
(寺田 吉孝)

Japan

EB Member (2013-2019)



[Trần Quang Hải](#)

France

EB Member (2011-2017)



[J. Lawrence Witzleben](#)

USA

EB Member (2015-2021)



[Xiao Mei \(萧梅\)](#)

China

EB Member (2013-2019)

Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the University of Ljubljana, Slovenia, since July 2011, with Svanibor Pettan as Secretary General and Carlos Yoder as Executive Assistant.



[Svanibor Pettan](#)

Secretary General
Slovenia



[Carlos Yoder](#)

Executive Assistant
Argentina/Slovenia

Contact information

International Council for
Traditional Music

Department of Musicology
Faculty of Arts
University of Ljubljana
Aškerčeva 2
1000 Ljubljana
Slovenia

Phone: +1 410 501 5559

E-mail: secretariat@ictmusic.org

Skype: ictmslovenia

Website: www.ictmusic.org

Facebook: www.facebook.com/ictmusic

Flickr group:

www.flickr.com/groups/ictmusic



The University of Ljubljana, host institution of the current ICTM Secretariat.

Membership Information

The International Council for Traditional Music is a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia, and Colloquia, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

As a non-governmental organization in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

Membership

All ICTM memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

Memberships for individuals

- * Ordinary Membership: EUR 60.00
- * Joint Ordinary Membership (*): EUR 90.00
- * Student Membership (**): EUR 40.00
- * Emeritus Membership (***): EUR 40.00
- * Life Membership: EUR 1,200.00
- * Joint Life Membership (*): EUR 1,500.00

(*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

(**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work who have been members of the ICTM for at least five years.

Memberships for organizations

Corporate Memberships are available to institutions, libraries, regional scholarly societies, radio-television organizations, and other corporate bodies. Corporate Members are able to choose the number of individuals they would like to attach to their Corporate Membership (a minimum of four). These "Corporate Related Members" enjoy the same benefits as full Ordinary Members, i.e., participation in the Council's activities, voting in elections, receipt of publications, and access premium website content.

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in electronic-only, print-only, and print+electronic formats. Please visit [this page](#) for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged do so by paying an additional fee of EUR 30.00 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to secretariat@ictmusic.org.

Publications by ICTM

Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

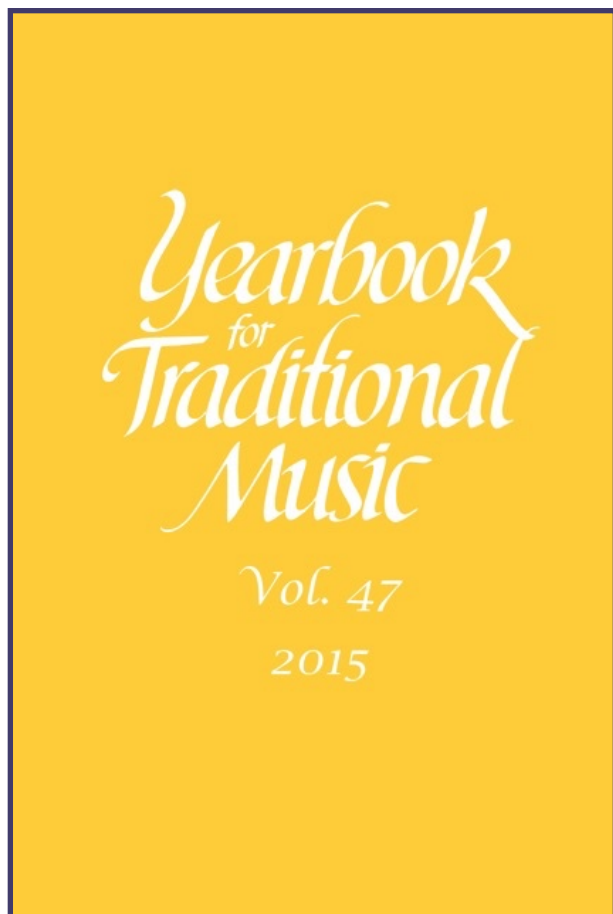
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Kati Szego](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. It is published in English every November. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The 2015 issue the *Yearbook* (Vol. 47), was published in November 2015.



For more information about submissions to the *Yearbook*, and how to get back issues (both in print and electronic form), please visit the [Yearbook's home page](#).

Bulletin of the ICTM

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from ICTM Study Groups and ICTM National and Regional Representatives.

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* was established in 1948 as the *Bulletin of the International Folk Music Council*. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted to all members and subscribers. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

The *Bulletin of the ICTM* is made available through the ICTM's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the [Creative Commons BY-NC-SA 3.0 Unported License](#), which protects it.

For more information about submissions, and how to access or purchase back issues, please visit [the Bulletin's home page](#). The full collection of past *Bulletins* can be browsed and downloaded from [this page](#).

Online Membership Directory

The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address:

www.ictmusic.org/online-membership-directory.